The
Kinematograph & Lantern Weekly.

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Optical Science, Kinematography & Photographic Art

In connection with the Exhibition of the above to be held at the **CRYSTAL PALACE, commencing JULY 17th next,** the **ADVISORY COMMITTEE** which will elect the **COMMITTEE of ADJUDICATION,** is now being formed.

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The Makers in Paris.

THE LATEST CONGRESS.

Over the Sticks.

The great event of the week in Paris, shortly following the London "Grand National," was the Grand International Convention of the Film Manufacturers held on Friday and Saturday. And it was also of the "steeplechase" class!—not that the place of meeting, lent by the Société Française de Photographie, 51 Rue de Clichy, is the ideal seat of sporting manifestations (it is much too severe!) but the obstacles were liberally provided, and it needed good all-round will to overcome them.

The object of the Convention was to revise the decisions made at the February Convention, which to the signatories proved inoperative and to the renters and exhibitors appeared oppressive and ruinous. Among the reasons that the renters opposed the first decisions was the prescription to return films to the manufacturers after a relatively short period, which was progressively increased by the Local Committees to suit the requirements of their renters. The absolute imposition of a "uniform" price was also, if not *uniformly*, at least *liberally* violated, according to dissatisfied and diffident manufacturers. The legitimate wishes of the Corporation therefore called for a revision, in the manufacturers' interests as well as for the renters' satisfaction.

This April Convention first provided private meetings for the manufacturers, and later, meetings to which renters were invited. Friday was used to arrange a minimum programme of revision, and if possible make this "agreeable" to Mr. Charles Pathé, who was strongly opposed to alteration from previous decisions.

A Talk with Mr. C. Pathe.

He, however, could not be persuaded to change his mind, and at four o'clock he left the meeting, followed by the writer, who obtained one of those frank and sharp-cut interviews for which Mr. Pathé is noted.

"When I adhered to the first Convention," said he, "I repeatedly called my colleagues' attention to the fact that our agreement would result in the renters' death! I fully realised, and they agreed, that the renters would be sacrificed to our common interest. What need have I for their resurrection? Why should I, a signatory of the first Convention, adhere to concessions entirely destructive of the said agreement? Not speaking of France—which to me as a film market is not free, and to other manufacturers not worth mentioning—I need freedom in other lands, where our sales are increasing, irrespective of the so-called 'crisis'!"

While chatting, Mr. Pathé's secretary had typewritten the following letter of resignation to the President of the Convention, the first copy of which was triumphantly obtained by the writer:—

To M. Melies, President of the Kinematograph Makers.

My dear President,

As I informed you at this morning's meeting I have seen my administrators, to whom I have been obliged to expose the lamentable failure of the decisions adopted by the Editors' Congress, on February 2nd.

I have given them notice of the new propositions of which we have talked this morning, and I am sorry to inform you that they have thought it impossible to authorise me to associate myself with the Congress' deliberations; estimating that no valuable combination is possible at the present time.

My administrators have reminded me of the letter I wrote on November 23rd, which under present circumstances, with the suppression of the contracts of February 2nd, applies with more opportuneness than ever. The time, in my opinion, has not arrived to consider the bringing together of the various factors who seem so divergent in their requirements.

All my regrets, my dear President,

Yours truly,

CHAS. PATHE.

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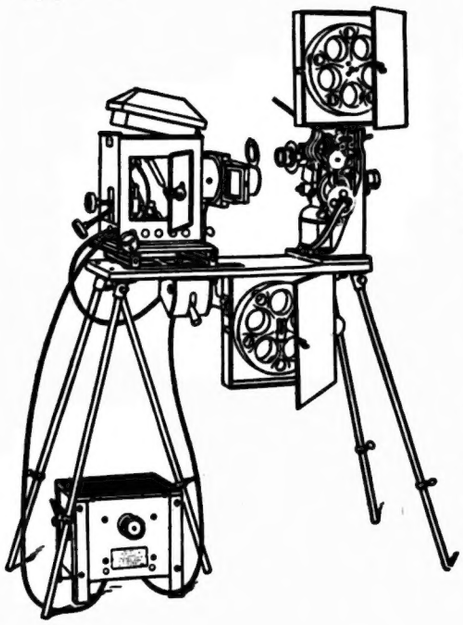

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Straight Talking.

Then, leaving Mr. Pathé's busy office, I returned to the Congress. There the impression was one of surprise and disappointment; it could be seen that a war with Pathé did not appeal to those peace negotiators who desire to bring the truce of peace to the renters. It was decided that every pressure should be amicably brought on Mr. Charles Pathé in order to get him back to the Congress, and, with the help of Mr. Eastman's agents in Paris, the Convention again obtained Mr. Pathé's appearance on Saturday. It was then, the signatories having retired to the first floor to deliberate on the terms of a possible proposition to Mr. Pathé, that the writer again met this gentleman, and had a long and interesting period with him. Providentially the renters appeared on the scene, at the same moment. Mr. Pathé, who did not know a single renter and possibly believed in their absolute non existence, was surprised when I introduced them individually to him, without noticing the "let them be dead" expression on his face.

Mr. Pathé soon recovered his daring and persuasive expression, and it was an enjoyment to me to see the slender advocate of the renters' death face the rude and aggressive defenders of the renting corporation.

Many questions were asked, and the side questions were the most successful. To the French renters he declared that a buyer for his films was an unknown quantity; his contracts with his concessionaries made it impossible for him to treat with buyers.

To the Italians he confessed that his renting service in their country would soon be in full swing, and organised in accordance with the decisions of the first Convention and on the basis of the return of film within four months, which seems acceptable for that country.

To the Germans, Belgians and Englishmen (these latter only "eventual"), Mr. Pathé declared his sales would go on without any restriction.

To assist the question of the evil of heavy stocks of films burdening the renters, Mr. Pathé advocated the remedy of a long promised fifteen centimes per metre rebate, a suggestion, which in this assembly was met with questionable success.

Feeling the need of a promise likely to benefit the trade, Mr. Pathé announced the issue of the "Pathé Journal," which, I imagine, will be the translation into living pictures of news items generally dealt with in the papers. A 500 metre reel would tell more to the public than the reading of their daily papers; but this anticipation was coldly received.

Mr. Pathé did not in any suggestion gain favour with the renters. When discussing certain facts of competition in Italy, where the Pathé Co. charge only 9 cents per metre for programmes quoted for by the associated renters at 12 cents, it made matters worse.

Fortunately enough for Mr. Pathé the hostilities were suddenly suspended, by the return of the signatories to the meeting room. Their decisions of the day before, as declined by Mr. Pathé, were unanimously maintained and the president expressed deep regret at Mr. Pathé's new refusal and departure.

Then followed the reading and commenting upon of these decisions in presence of the renters, who showed surprise at the softening of the conditions previously imposed and declared themselves satisfied with improved and altered conditions. The articles as altered are given under our heading "Latest from Paris."

A Manifesto to England.

MR. CHAS. PATHE.

On Tuesday we received the following letter from Mr. Chas. Pathé, who wished us to assure the trade in England that his desire would be to study their propositions and interests.

April 20th, 1909.

The Pathé Freres Co. has the honor to remind renters and exhibitors that, under the repeated instances of the Manufacturers' Syndicate (which did not include the Pathé Co.), this Co. had consented to enter the Conference of European Manufacturers, and had agreed to the Conventions of February last, based on the regulations of selling prices and the return of films.

This Company does not consider it its duty to conform to the arrangements of the Congress held in Paris again on April 16 and 17, and its London Agency will resume selling films without restrictions, as it did in the past.

We would be personally obliged to all if they will kindly send us the names and address of their colleagues, who have not received this advice, in order to receive later an invitation to a general meeting, we intend to call with the intention to expose our definite, propositions, with the best regard and consideration to the interests of all.

Per pro CH. PATHE.
Le Secretaire de la Direction,
C. GAUDRY.

Readers who buy films through our notices, or through our advertising pages, would confer an obligation on us, if they would mention the fact when writing to the makers.

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Weekly Notes.

By "Stroller."

I am writing from Paris—the city we look upon as the hub of the kinematograph universe—where I have been for the past week trying to learn the exact position of the leading makers and the general state of the business in France. Naturally, I have seen many of the leaders of the industry because of the Congress which started on Friday and on which our Paris correspondent has a good deal to say. I have also visited some of the studios and warehouses and have assiduously visited the kinema palaces and shows in the city in order to get wrinkles which might assist the hundreds of exhibitors and showmen who read our journal.

* * *

Paris, however, is disappointing from the exhibiting point of view. I naturally expected even more numerous shows than I found in America. In State Street, Chicago, two years ago, I counted fifteen shows in 300 yards of the busy thoroughfare, and in Philadelphia, New York, Detroit, Buffalo, Boston and other towns I visited, fifteen and ten cent "motion picture shows" were hard at it from early morn to dewy eve, with their phonograph trumpets and piano organs bellowing more or less attractive music as an accompaniment to the equally brazen stentorian tones of the gentlemen in livery, who persuaded the passing crowds to "walk up" and see the latest from the world's cameras.

* * *

In Paris the shows are few and far between, but I must say those I have seen are really good and have many points our friends in England and America might with advantage copy. Not only this, but I was assured that the proprietors have made and are making money—in fact, one particularly lucky individual adds to his capital account at the bank a nice little £25 weekly as the result of his splendidly arranged and well-managed theatre in the Boulevard des Italiens.

* * *

In this week's notes, however, I do not wish to particularise, but to give my impressions in a general kind of manner, as I am writing from Paris. I naturally first wanted to learn the strength of the renter and exhibitor and his relationship with the maker, or editor as they call him over here. The renter—the equivalent of Jury, Butcher, Walturdaw, New Bioscope, Films, Ltd., Ruffells, the Safety Bioscope, etc., is of infinitely less importance than his English confrere; in fact, he sinks into financial insignificance by the side of the French travelling showman, who is a man of substance, and he or some member of his family can generally be found visiting the provincial towns with his films, bought outright from the maker and paid for in spot cash. The show is smartly run, clean and attractive, the films up-to-date and well projected, and the admission from 30 centimes to 3 francs.

* * *

Yesterday I went to the "Gingerbread Fair" at Vincennes—a glorified Hampstead Heath Bank Holiday, which runs for the week after Easter. There were seven motion picture shows—one under the name of Pathé, one Gaumont, and the rest with titles which could not fail to persuade the masses to swarm in like bees all through the day. The frontages were elaborately painted, and ladies of uncertain age, whose frontages were also highly coloured, kicked their legs to the strains of a band of six noisy performers. Each performance lasted twenty minutes, and as the tent held 200 to 300 the value roughly speaking of the day's work was £50. Each show made its own electric light, and the apparatus used was up-to-date and controlled by a man who knew how to run it to the best advantage. The crowds were very satisfied and highly appreciative, and as the titles were changed for each consecutive performance many waited for a second show.

The renter seemed to me lacking in enterprise—he was content to let the showman go direct to the makers for his purchases without making special attractions and terms worth the showman's attention. Of course he had a grievance against the maker for selling direct, but he seemed lacking in capital, organisation or will power to make demands. I believe if his richer brother, the showman, would join issue with him he would be delighted, but the showman is very content to let well alone whilst he is pulling in the shekels, and I don't think anyone can blame him. He was very anxious to know the position of the renter in England, and wished it was practicable to form a Kinematograph Protection Society for the good of the trade of France in general and the renter in particular, but had neither money nor inclination to stir in the matter.

* * *

I have said a word for the exhibitor, the showman and the renter; now for a word or two about the maker. Like those in England, he is not keen on talking about trade matters, and even if he were I'm afraid my French would not allow me to learn much. I called on most of the leading firms and was well received, as they know our paper, which can be found at each establishment and is valued for its complete weekly summary of kinematograph news throughout the world. Mr. Gaumont, at Rue St. Roch, proved an affable, keen business man, well able to guide the destinies of his huge concern. He was busy when I called, so I looked through his photographic sales room, which I found a very important department as compared with the English depot.

* * *

Mr. Chas. Pathé struck me as every inch a gentleman who, unlike the cool calculating Yankee, was alert, bright, and full of vivacity and whose nerves were at high tension. He had just motored over from the works at Vincennes and although nine others were awaiting an interview he greeted me directly my card was sent up, and in twenty minutes straight talk I learnt his tremendous will power and his ability to move with diplomacy to attain definite ends which he was wise enough to keep to himself. In his brother, Mr. Théophile, who is now out of the kinematograph business, I discovered a young, fashionably dressed man of taking manners whom I expect the trade will know again before many months have elapsed.

* * *

Mr. Rogers, of the Eclipse, a smart cute American with pronounced opinions and determined manner, has built up one of the most important businesses on the Continent, and in my long chat I learnt much with regard to the future, as also from that clear-minded English-minded German Mr. Robert (of Raleigh & Robert), a firm we shall hear more of in England than formerly. I saw the huge consignment of subjects for the States, and recognised that this was certainly a firm to be counted with.

* * *

Mr. Boulincourt, of Le Lion Company, was an old friend and he introduced me to his co-administrator, Mr. Bernhein—a man who calls a spade a spade and some of the trade—well, never mind. Mr. Smith, of Eastman's, had not recovered from an illness, and Mr. Brackenbury was not inclined to talk too much in the absence of his managers. Mr. Gandolfi, director for the Ambrosio Company, a tall solemn Italian, like several more, would not commit himself or say too much; as also Mr. Pelissier, director of the new Simnia Co., to whom I shall refer next week.

* * *

Very interesting was it, too, to talk with Mr. Reader (Vitagraph Co.) and to see the wonderful subjects in course of production, which showmen in England should look out for. My present space will not allow more than this brief notice, but my readers will have the advantage of being brought into closer touch with these and other continental houses in succeeding editions.

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A Kinematographic Drama

This Film is quite a novelty and combines some charming views of Rome, as seen through a telescope, with an amusing story illustrating the mishaps of a tourist who mistakes a number of actors, who are performing before a living picture camera, for real criminals. The tourist is first seen in his bedroom, surveying the city through a telescope. After a series of fine views of St. Peter's, the Vatican, the Ruins of the Colosseum, etc., all represented with a circular mask as they appear through the telescope, he brings his glass to bear on a man and woman talking together at the edge of a pond in one of the public parks. To his horror, the woman pushes the man into the water. The onlooker has barely recovered from the shock when, through the glass he sees another startling sight. Two hooligans hide behind a pillar and pounce on a passer-by. In great agitation, the tourist calls the waiter, and the two go to the police station and, accompanied by a number of officers, proceed to the rescue, to find, to their discomfiture, that the "assault" is being enacted for the benefit of a bioscope operator, who is not slow to resent their interference.

Length 370 feet **Price £6 3 4 nett**

The Enthusiastic Handball Player

After a strenuous game of handball, one of the players has become so enthusiastic that he buys a gauntlet and proceeds to make use of all kinds of articles belonging to other people, as balls—among them the dishes from a friend's dinner table. An amusing chase concludes the subject, but the hero bowls over all and sundry, and is left victorious.

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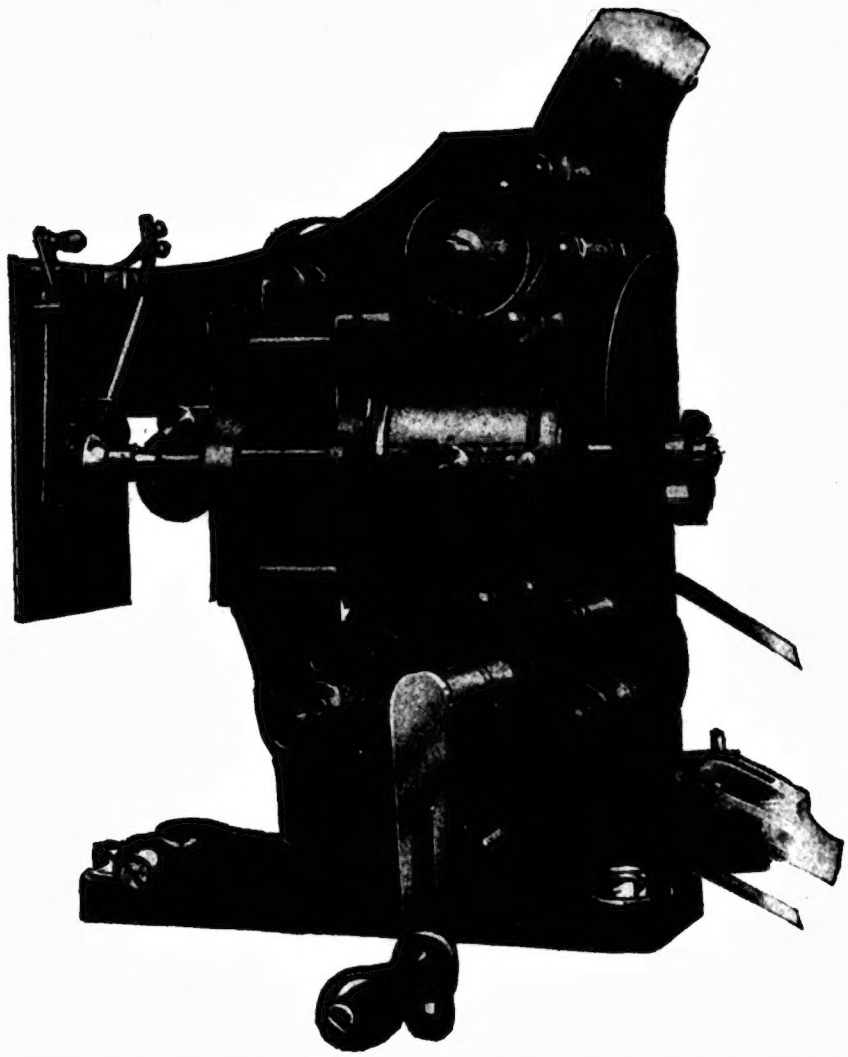

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The Possibilities Lante

AS REVEALED AT BR

If one were to ask the averag what he thought of the optical la probabilities are, if he considered all, that he would express the opi years ago." That such is the ge doubt, and it is hardly surprising the average person's idea of the are derived from the cheap model, advertisement slides and as often an indifferent operator, which is a Our own opinion is that insufficie bilities of a good lantern in skilled which prevents its use on a large with the kinematograph or as a instrument, and that belief was d evening which we recently spent Hughes & Co.—one of the few fir in the high-class lanterns and arti years back.

Mr. Bishop fitted up a fine trip projecting room at Brewster Hous a complete show of some of th support of his contention that eff kinematograph could be obtain slides. Considered artistically th up to the standard of these ma and the effects in, for instance, in which a brilliant sunlit scene w darkness, and that in turn give are remarkably realistic. In othe effects are obtained by the use of triple lantern—a city fire being ill flames first break out until the building, are quenched by the fire leaving the gutted building lookin newly risen moon.

All these and other novel and a ghost story was revealed by one o obtained quite easily with the aid whole secret lies in securing exac lenses, and this is easily effecte diagramatic slides. The slides a being made to correspond exactly, is not lost again.

Showmen are always asking fo the monotony of the living pic lantern a trial, with slides of this sorts of sets available—beautiful appeal to the adults from their ch from the monotone which detra living picture of natural scenes—a trick effects for the children. youngsters, indeed, we are incline in many cases be preferable to liv

If any of our showmen readers remarks to investigate for themse triple lantern as an entertaine Brewster House well worth th willing to assist in every possible experience of the lantern.

Incidentally, he will find mu direction of living picture app A particularly useful feature on that it is fitted with two condens for the lantern—which are fixed —a great convenience if the nec

The Possibilities of the Optical Lantern.

AS REVEALED AT BREWSTER HOUSE.

If one were to ask the average living picture showman what he thought of the optical lantern as an entertainer, the probabilities are, if he considered it necessary to answer at all, that he would express the opinion that it was "played out years ago." That such is the general opinion admits of no doubt, and it is hardly surprising when it is remembered that the average person's idea of the capabilities of the lantern are derived from the cheap model, projecting crudely coloured advertisement slides and as often as not under the care of an indifferent operator, which is a feature of our music halls. Our own opinion is that insufficient knowledge of the capabilities of a good lantern in skilled hands is the only reason which prevents its use on a large scale, either in conjunction with the kinematograph or as an independent amusement instrument, and that belief was deepened as a result of an evening which we recently spent with Mr. C. W. Bishop, of Hughes & Co.—one of the few firms which maintain a trade in the high-class lanterns and artistic slides common twenty years back.

Mr. Bishop fitted up a fine triple lantern in the spacious projecting room at Brewster House, Kingsland, and gave us a complete show of some of the finest of the old sets in support of his contention that effects quite impossible to the kinematograph could be obtained by the use of suitable slides. Considered artistically there are no films which come up to the standard of these magnificently coloured slides, and the effects in, for instance, A Tour of the Highlands, in which a brilliant sunlit scene will be gradually hidden by darkness, and that in turn give way before the rising moon, are remarkably realistic. In other scenes still more striking effects are obtained by the use of three or more slides in the triple lantern—a city fire being illustrated from the time the flames first break out until they get a firm hold on the building, are quenched by the firemen, and at last flicker out, leaving the gutted building looking black in the light of the newly risen moon.

All these and other novel and amusing effects—a laughable ghost story was revealed by one of Mr. Bishop's sets—may be obtained quite easily with the aid of the triple lantern. The whole secret lies in securing exact synchronism between the lenses, and this is easily effected with the aid of special diagramatic slides. The slides and the carriers holding them being made to correspond exactly, synchronism once obtained is not lost again.

Showmen are always asking for some means of relieving the monotony of the living pictures. Why not give the lantern a trial, with slides of this character? There are all sorts of sets available—beautiful "travel" views, which would appeal to the adults from their charming colours, so different from the monotone which detracts from the interest of the living picture of natural scenes—and innumerable comic and trick effects for the children. As an entertainment for the youngsters, indeed, we are inclined to think the latter would in many cases be preferable to living pictures.

If any of our showmen readers are inspired by the above remarks to investigate for themselves the possibilities of the triple lantern as an entertainer, they will find a call to Brewster House well worth the trouble and Mr. Bishop willing to assist in every possible way suggested by his long experience of the lantern.

Incidentally, he will find much to interest him in the direction of living picture apparatus at Brewster House. A particularly useful feature on one of the recent models is that it is fitted with two condensers—one for the kine and one for the lantern—which are fixed away from the lantern body—a great convenience if the necessity arises of replacing one of them. In the same model, the showman has choice of two methods of centring the film, either by means of an adjustable sprocket, or by a lever, lifting the whole mechanism, but leaving the lens stationary. It may be added that all of Hughes & Co.'s projectors being made on their own premises, they are enabled to sell at moderate prices.

Returning to slides for a moment, the showmen requiring to obtain special stage effects will find Hughes a useful firm. They make a speciality of this work and Mr. Bishop showed us the original drawings for a series of slides which were to be used by a lady whose act consisted of posing in various costumes, with an appropriate background. The attractiveness of the act depended upon the rapidity with which the change of scene was made, and this was due entirely to the lantern, the lady in a white dress taking up her position against a white background and the lantern furnishing her with both her costume and appropriate surroundings. It may be added that all the effects used by Miss Loie Fuller were provided by Messrs. Hughes—one of them necessitating an assistant "following round" with the lantern the moving figure of the dancer. They also provided the "Venetian Singers," who were so successful in London halls, with a suitable background for their act.

The Kinematograph Bill.

LAST NIGHT IN PARLIAMENT.

Ten minutes only were devoted to the second reading of the Bill last night, owing to the Standing Orders, which came on at 8.15. The discussion was therefore adjourned.

Mr. H. SAMUEL, member for Yorkshire, in moving, said the Bill was a departmental measure. The entertainments with which it dealt were specially liable to outbreaks of fire on account of the inflammable films used. There had already been many fires of the kind. The London County Council had made regulations for those places under their control, and these regulations had averted in the last few years several serious panics that might otherwise have taken place; but there were a great many places in and outside London which were unlicensed and altogether outside control, and where no adequate precautions were taken. Unless these were brought under control, sooner or later disaster was almost inevitable. The Bill provided that regulations might be made by the Home Office to secure safety from fire where inflammable films were used, and that the premises in which these entertainments were given should be licensed by the County Council or the Borough Council, or by the Lord Chamberlain, if these places came within his jurisdiction.

Mr. W. RUTHERFORD (U.) opposed the bill. It would, he argued, simply increase the number of those grandmotherly and unnecessary precautions—(cries of "Oh!")—which were supposed to be in the interests of the public, but which really inflicted very serious hardship upon individuals. He was informed on very good authority that there had not been in this country a single case of fire arising from kinematograph entertainments.

Mr. H. Samuel: That is not the case. There have been many fires. (Hear, hear.)

Several Hon. Members: What about Barnsley?

Mr. W. RUTHERFORD said that at any rate those who conducted the entertainments were fully alive to the risk of fire, and took every precaution to avert it. If the bill were passed a very popular form of entertainment would be seriously restricted.

The hon. member was speaking at a quarter past 8 o'clock, when the debate stood adjourned.

A Trade Change.

Mr. J. C. Squier has resigned his position at Messrs. Walter Tyler's and taken over the management of the Globe Film Co.

Readers will do us a favour by mentioning the "Weekly" in any communications with Advertisers.

FOOTBALL CUP FINAL.

CRYSTAL PALACE, SATURDAY NEXT.

We beg to announce that our usual full illustrative film of this great contest will be in readiness shortly after the presentation of the Cup and Medals. Length between 300 and 400 feet. PLACE YOUR ORDERS AT ONCE FOR DELIVERY THE SAME DAY.

Code "Soccer."

THE TURKISH CRISIS.

Two very cogent reasons exist why the following subject should appeal strongly to Showmen:—the scenes are the very latest that have been taken of the City on which the eyes of the Governments of the whole World are fixed; while, inasmuch as never within the history of Turkey has her Army been divided against itself, it is absolutely certain that the bioscoping of events which may yet lead to civil war will on no account be permitted.

The Bairam Festivities at Constantinople.

The great Mahommedan Festival held on the three days following Ramadan, the Month of Fasting. A period of much animation and rejoicing, Salute of Artillery—general dismay, official and otherwise. Soldiers and civilians face the camera. Popular amusements: an Oriental version of an English fair. The Turk unbends and smiles. Children of all ages, from the baby to the veteran. **The Selamlik. Weekly state visit of the Sultan to the Mosque. Large and imposing escort of Cavalrymen on white horses. The approach of the Sultan: the August Presence held sacred from the common gaze. Arrival of the Sultan.**

No. 3381 Code "Bairam" Length 340 feet (155 feet tinted) Price £5 17 8 nett

The Magic Carpet.

A Prodigious Success.

The doings of the famous Magic Carpet of the Arabian Nights are more graphically and realistically portrayed in this film, than in the published exploits of the original "Magician of Bagdad."

No. 2356 Code "Carpet" Length 350 feet (Tinted) Price £6 6 5 nett

On Board the French Battleship "Justice."

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No. 3421 Code "Justice" Length 535 feet (275 feet tinted) Price £9 6 0 nett

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Lantern Rays.

My friend, Mr. O. C. Holt, who is intimate with the conditions of showmanship both sides of the "Streak," has been expounding his views on the relative value as a public attraction of "song slides" as compared with animated photographs.

"An entertainment," he says, "entirely composed of 'illustrated songs' would be a frost, no matter how good the slides, how well projected, or how talented the vocalist. As an adjunct to a kinematograph show they are of the greatest value when properly presented; as a 'turn' in a music hall programme they form an acceptable 'break' after a few serios, athletes and comedians; but imagine two solid hours of song slides! It is unthinkable."

"In the States," he continues, "whatever the finish and artistic value of the slides may be, they are kept up-to-date. Once a song really 'catches on' the slides are on the market in the wink of an eye, often with the original vocalist, who popularises it as one of the models depicted. But, of course, there is a larger output there than in the United Kingdom."

"As a rule, the matter is worked much better there than here, the vocalist is nicely costumed and stands in an ornamental bower at the side of the platform where she is fully illuminated all the time the slides are shown in the centre. This is as it should be."

"I have seen these interludes very skilfully stage-managed, the whole platform being lighted up after each first chorus while the vocalist takes the middle of the stage and invites the audience to assist in a second chorus by the expedient so popular with the artistes on the halls."

"Then, too, the operators are careful, the slides are changed unobtrusively and at the exact requisite moment; the utmost precision is observed throughout, there is no hesitation nor confusion."

"In this country the whole system seems, generally speaking, slipshod and awkward; slides appear haltingly as if they thought they were regarded as an intrusion, the vocalist is often a poor one in more than one acceptation of the term, frequently she sings behind the screen—which may perhaps in cases be a merciful dispensation of the management—sometimes when visible she is the reverse of beautiful and—well, not exactly a Duchess as to attire."

"Often the pianiste remains at the instrument and warbles, what time the slides are being projected; frequently she is very firm as to the instrumental portion of her duties, but distinctly weak as a singer of ballads. Sometimes there is a lecturer who breaks into song. He generally calls himself a 'bass-baritone'—probably he has not quite decided as to which category he really belongs; if asked, the audience would doubtless give the compound title, with the accent on the bass."

"A few weeks since I was enlivened at a Midland hall by another innovation. The programme announced that 'After this picture there will be a sketch at the piano'; it was quite true, there WAS!"

"Again (at another Midland town) really a fine singer was giving 'Will you love me in December?' extremely well; the operator was either careless, indifferent or —— worse. Some pictures came on upside down, some rushed half-way on the screen and were then hastily withdrawn, once the chorus slide read from left to right—enough, the song would have been far more enjoyable without 'illustration' at all."

"Added to this, two sets, or more, of the slides had evidently got mixed up, with a most surprising effect. In the first picture the lovers were charmingly attired; the lady in mauve, her boy in blue—but lo! in the next picture the maiden sported red, and the youth drab garments of like cut and design. Later these shades again changed, as did the colouring of the visionary old lady and gentleman in the background. I pointed this out to the boss of the pictures; he informed me they were shown just as received from one of the largest firms of opticians in London."

In conclusion Mr. Holt added, "No doubt there is to-day a big field here for song slides, but it is the producers who must invest a little and create a bigger demand; it is no use for them to wait for a song to reach honorable old age before putting suitable slides on the market. If they find the opticians shy of exhibiting novelties let them get in direct touch with the showmen and encourage the latter by allowing a good discount. Film makers are not so bashful and cautious; many of them exploit their own productions. This I do not admire, but slide makers must cultivate the amusement providers; at present they appear to limit their efforts to schoolmasters and the clergy."

Mr. Holt's description of the errors and faults obtaining in the provinces are no doubt justified in many cases, but I am sure he would be the first to admit that there are several picture organisations "on the road" where illustrated songs are produced admirably with capable and gifted vocalists.

I have encountered in connection with picture companies such sterling ballad vocalists as Mdme. Vagnolini, Miss Dora Kingsley and Miss Juliet Capron; humorists such as Messrs. G. Pritchard and Edwards; impersonators like Chas. Conway and E. Cherry. This list might be extended indefinitely. Capable managers secure qualified performers and the cards of such now appear weekly in our columns. Then, too, they recognise the difference between a clever operator and a mere "handle turner," which is vast; and, indeed, it is the care they exercise to avoid such faulty detail as Mr. Holt so graphically describes, which has placed them at the head of their profession. Song-slides are given for instance in connection with Mr. Bennell's Pictures at Glasgow in a manner which America would find difficult to surpass, and the attention of British slide producers is already directed to the revival in this branch of their business.

Bioscope Men Suspected.

The Japanese Consul-General at Melbourne ridicules the report that three Japanese who have been touring Northern Australia, ostensibly as kinematograph showmen, were in reality Japanese spies.

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Round the Shows.

We shall be glad if Showmen and Exhibitors will send us their Programmes, List of Films, or any information respecting their doings. Contributions should be written on one side of the paper only and cannot be used otherwise.

Middleton (Lancs.).—Mr. Will Chapman's "St. Louis" Pictures are here. Miss Rosa Culpitt (contralto) and Jolly Jack Usher (comedian) have enlivened proceedings. Attendances have been satisfactory.

Central Hall, Darlington.—The Edisonia Picture Co. are this week showing The Hindoo Dagger, At Duty's Call, Trooper's Bride, Fascinating Mrs. Francis, Japanese Fantasy, and the Cinephone, which proves more popular each week.

Vint's Electric Theatre, Neath.—This week's programme includes The Three Musketeers, Squire's Folly, Lighthouse Keeper, A Telephone Warning, and the Warwick Cinephone in new selections.

The Public Hall, Upper Norwood, has been redecorated throughout and will open in a few days under Mr. Coulson's management. The Warwick Trading Co., Ltd., provide a number of novelties for the opening programme and success seems assured.

The Operetta House, Edinburgh, had a large audience on Easter Monday, and business continued good throughout the week, the films including Saved By Wireless and a number of recent comics and dramatics.

Public Hall, Carlisle (Sidney Bacon).—A capital programme is given this week, including Saved by Wireless, The Castaways, The Bride of Batavai, Forgotten, Awkward Return, and Masked Ball. Mr. Ernest Wacher, the popular baritone, appears in illustrated songs.

Bijou Picture Hall, Great Yarmouth.—A nicely printed poster from Mr. J. W. Aldous, manager here for Mr. E. Winter, gives the following as the films for the week:—Saved by a Sailor, The Deserter, Drama on the Riviera, Would-be Suicide, Jealousy and Madness, Hooligan Idea, Little Woodcutter, and others.

Stoll's Panopticon, Cardiff. The local press describes the Easter programme here as the strongest ever presented at the house, and a crowded house collected on Monday to enjoy the good fare, which included The Grand National, Eastertide in Various Countries, The Mayor's Dress Suit, and A Lesson in Electricity and numerous well known singers.

The Picture Hall, Middlesbrough. Thompson's AI Pictures here include Will of a Youngster, Snowball, Witch of Seville, Saved by Wireless, Dare Devil Motor Car, Tragedy in a Paper Mill, Captain's Honour, Trainer's Vengeance, and Tower of London, the latter described as the finest spectacular drama ever produced by an English maker.

Denton.—The People's Hall has been taken over by Mr. H. Russell, who did well last week with A Panorama of Marseilles, The Dare-Devil Motor Car, The Little Shepherd, and other pictures. The Vaudevilles in "Taming a Suffragette" were very amusing, and Madame Adelina in "Britannia's Levee" scored well. A photo competition attracted a good house on Friday night.

Villette Picture Hall, Sunderland (Proprietors the Chicago Animated Picture Co.; General Manager, Mr. P. Harrison; Pianiste, Miss Barker; Acting Manager and Kinematographist, Mr. Leslie Talmage).—A brilliant programme is given here this week which includes Rivalry, For Honour, Willie Falls from Grace, We Desire a Butler, etc. Mr. Harry Broomfield is a humorist of merit.

St. James's Hall, Kingston (Sidney Bacon).—This week's programme is headed by the Johnson and Burns Fight, which meets with enthusiasm at each representation. The Cinephone is another strong card here. Tragedy in the Snow, William's Suicide, Loving Hairdresser, and An Attack of Influenza are also shown. Next week the English Cup Final will be the speciality.

The Tower of London is accorded the honour of a special poster by the management of the New Hippodrome, Barrow-in-Furness, who are making it their feature subject this week. Other films in a strong bill include Mother's Protection, Forgotten Umbrella, Ancient Gladiators, Mule Driver's Bride, Algy's Yachting Party, Miss Trot, Trooper's Bride, Haunting Melody, and Blind Pilgrim.

Victoria Hall, York (Sidney Bacon).—This hall continues to be filled at each performance owing to the really attractive programmes submitted each week. Amongst this week's specials may be mentioned The Pirate, Cord of Life, Valerie, Sailor's Daughter, and The Regimental Barber. Ben Jackson (the Banjo Magician) provides a capital variety show. Next week, the English Cup Final at the Crystal Palace.

St. George's Hall, Bradford.—An excellent holiday programme more than maintained the high level of the attendances at this popular establishment. Eastertide pictures included Scenes in Russia, Life in Brazil, and The Gunshot. The Players, including Miss Susie Belmont, continued their engagement and appeared in a comedy sketch with conspicuous success. The picture season terminated on Saturday.

The Electroscope Palace, Clapham Junction (Manager, Mr. J. Fabbro, jun.).—This week's programme includes many interesting subjects, The Foreman's Jealousy, Romeo and Juliet, Paper Cuttings, A Day's Holiday, The Fly, Brigand's Last Exploit, Pestiferous Spider, Craze Against Microbes, The Stepmother, A Slave's Love, A Lesson in Jiu Jitsu, etc. Fabbro's Improved Singing Picture is a selection by Mr. Arthur Gilbert, "The Regiment of Frocks and Frills," from the comic opera "The Little Michus."

The Pavilion, Sunderland, is featuring the film of the recent English victory over the Scots at Association football, making a point in their advertising that the good display of a local player is well shown. Another sporting picture, that of this year's Grand National, also occupies a place of importance in the programme, and among the other films are Pompey's Dream, Obliging Friend, Romance of a Queen, Cabin Boy's Dog, Mr. Softly, Bewitched House, and The Brahma Diamond.

Vaudeville Animated Picture Hall, Walker-on-Tyne.—This week's pictures include:—1st series (Monday, Tuesday, Wednesday)—Trip Round St. Petersburg, Ten Minutes in Land of Mystery, The Artful Husband, Convicted by Mesmerism, Fencing Mad, The Rustic Heroine, The Fancy Dress Ball, The Tricky Convict, and A Smart Man; 2nd series (from Thursday)—Beautiful Devon, The Wonderful Barometer, Milliner's Pranks, Blue Bonnet, Hypnotic Drama, Father's First Baby, Drama of Fisheries, and Runaway Horse.

Large Town Hall, Pontypridd.—The Columbia Animated Picture Co. (Proprietor and Manager, Mr. J. E. Atkinson) are putting in a short season here, the chief films for this week being Voice from the Dead, Rough Journey, Day of Robbery, Disastrous Oversight, At Night, Wonderful Scarf, A Good Fit, Our Village Band at the Competion, Rifle Bill in The Stabbed Hand, and Buy Me a Dolly, Daddy. Wyllie, the tramp Musician, Mdlle. Tekla, and "Seaweed" and "Sue, Sue, Sue" on the Cinephone are also popular features of the entertainment.

A phenomenally successful season of Pringle's Pictures at the Public Hall, Rochdale is drawing to a close, the present week being the last but one of what will have been a 39 week's run. As usual there are an abundance of "star" pictures, the chief being Madwoman's Child, Haunting Melody, and Carried Off by An Eagle, supported by Winter in Spreewald, Kid's Strike, Tragic Love Story, Jessie, the Stolen Child, Why Father Grew a Beard, Marvellous Telecinematoscope, Herbert's Cigarettes and His only Weapon. It is almost unnecessary to add that the three posters, each different in subject matter, size and colour, used to advertise the show are of the high standard one associates with this establishment.

The largest audience the Aberdeen Trades Hall has seen this season assembled on the 16th inst. for the concert in aid of the Aberdeenshire Harriers' Club. The backbone of the entertainment was Mr. Dove Paterson's pictures and Cinephone selections, whose popularity with the public was well attested by the crowded state of the hall. At the Gaiety also, business has as usual been remarkably good, the chief films here being No. 1 of Morgan the Pirate, Kidnapped Ma-in-Law, Madwoman's Child, Hat of Fortune, Foolshead Seeks a Duel, and "Little Willie's Woodbine" and "A White Man" on the Cinephone.

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Dreamland Picture Palace, Oldham.—The pictures this week here are The Hero, Too Much Champagne, Good Repentance, The Aeronaut's First Appearance, Western Justice, Tell Tale Telephone, and The Night Watchman.

Vienna Hall, Seacombe (Managing Director, Mr. J. Swede).—The manager has secured the following films for the Royal American Bioscope: Breton's Promise, Bewitched Drum, In Bitter Rivalry, Frost, I'm Giddy, Master as General, as well as a vaudeville entertainment.

Palace Theatre, New Brighton (Proprietors and Managers, Messrs. Leiver and Bennett; resident manager, Mr. Percy Perry)—The N. C. T. Animated Picture Co. have secured for this week an up-to-date selection of films, which include Nick Carter, Henry the Third, Snowball, Who's Seen My Head, An Erring Son, Foolshead Seeks a Duel, and Torpedo Attack on Dreadnought.

Mr. J. Duckworth's show of Premier Pictures at the Central Hall, Colne must by now very nearly have established a record for a continuous run, but notwithstanding the length of time they have been before the local public, the latter's appreciation is as keen as ever—a fact which is easily explained by an examination of the fare which Mr. Duckworth places before his patrons. This week's films, which are as usual well advertised by a two colour poster include Saved by Wireless, A Visit to Naples, Lover's Obstinacy, Lucy of Lammermoor, Sailor's Daughter, Fatal Telegram, The Castaways and Cartouche and others.

King's Theatre, Nottingham.—Three performances were given here on Easter Monday and at each numbers had to be turned away at the doors. A particularly interesting programme had been prepared, including such features as Nick Carter, Longing for Gold, Foolshead as King of the Police, Servant of an Acrobatic Family, selections on the Cinephone, and an illustrated song, "Baden Powell's Scouts," the illustrations of which show the local boy-scouts. Mr. Ernie Williams is still the vocalist and is as popular as ever, and Mr. R Chamberlin successfully accompanies the pictures.

Mr. Herbert Rogers, manager for Entertainments, Ltd., at the St. George's Hall, Belfast, writes that indifferent weather led to "capacity" audiences during Eastertide, turning hundreds away on several occasions. The talking and singing pictures have proved a strong draw, this week's selections being "I'm Afraid to Go Home in the Dark," "My Rainbow." The films are Charity Begins at Home, Duel in the Time of Richelieu, Embarassing Present, Regimental Barber, Lucy of Lammermoor, Marvellous Telecinematoscope, Walk Through the Zoo, Love and War, and Troublesome Twitching. Prof. Weber gives a clever ventriloquial entertainment.

A Poster and programme from the Grand Theatre Halifax, go to show that the Northern Theatres Co., under the Management of Mr. S. Winks are continuing their policy of a lengthy programme of good things, last week's films including Love and Vendetta, His Ward's Love, Bohemian Girl, Tragic Love, Last Illusion, Mother Mitchell's Cat, Amateur Snake Charmer, Pocket Policeman, and Life on a Cattle Ranche. The artiste were Charles Russell, in a special territorial scena and Dolly Golden, Champion Dancer. As may be imagined this fare filled the hall during holiday week. On Monday a new list of films was featured including Baby's Chum, Bobby's Drawings, Under Northern Skies, Dare Devil Motor Car, A Worm Will Turn, Lost in the Snow, Why Father Learned to Ride, Panorama of Marseilles and Peggy's First Prance; John E. Baxter, Lena Verdi, Fred Athala and Mr. and Mrs. F. E. Ridge providing the variety element.

Bristol.

COLSTON HALL.—This fine hall was occupied by the ubiquitous Mr. Ralph Pringle and his pictures for Eastertide, and, as usual, a fine selection of subjects was shown, the chief being Oxford and Cambridge Boat Race, Invasion: Its Possibilities, His Wooden Leg, Wreath in Time, His Love Story, Salvation Army Lass, Fine Feathers Make Fine Birds, and two Pathé Art Films—the Red Hand and The Kiss of Judas. An excellent orchestra and a number of talented vacalists round off a fine entertainment.

PRINGLE'S PICTURE PALACE, Bedminster.—At the opening of this establishment on Easter Monday hundreds had to be turned away. Those who were fortunate enough to find a place in the newly decorated and refurnished hall were enabled to enjoy a fine programme of films, including Braving Death to Save a Child, Jones' Amateur Theatricals, Lure of the Gown, Curtain Pole, L'Arlesienne, His Wooden Leg, Edgar Allan Poe, Getting Father's Consent, Romance of Old Madrid, and Puzzling Enigma.

Swansea.

THE SHAFTESBURY (Mr. Wm. Coutts, Lessee and Manager).—This week's films include Count of Monte Christo, Cheap Entertainment, Faithless Friend, Devil and the Cornet, Auntie Takes the Children to the Country, The Tragic Ball, and others. Illustrated songs and Cinephone selections are as popular as ever.

THE PALACE (Mr. Wm. Coutts, Manager).—Mr. Coutts is showing here Heart of a Gypsy, Robber's Sweetheart, Cavalier's Wife, Evil Spirit in the Boarding School, Beggar's Pride, Invisible Thief, etc.

The Rotunda, Dublin, has now been featuring pictures for some time and it is a tribute to the management that so large an audience should have gathered to witness the special holiday programme presented for the first time on Easter Monday. Travel pictures are made a feature of and invariably are well applauded; those in the bill included Views of Rome, Constantinople and Its Shipping, Niagara in Winter, Snow Sports in Montreal, Relief of the Guard, Dublin Castle, and Scenes in Egypt. Wilbur Wright's Aeroplane was another popular feature. The Swiss orchestra renders suitable music while the pictures are showing and a number of artistes also appear.

Glasgow.

PRINGLE'S PICTURES.—Both the Cowcaddens and Gallowgate Halls, which are in the occupation of this well-known picture entertainer, offered the usual good fare last week, big holiday audiences being the rule each day. The chief film at the former hall was The King of Thieves, and among a number of variety turns at Gallowgate The Four Vagabonds proved the most popular, while the films included White Chief and Convict's Revenge.

ST. ANDREW'S HALL.—The B.B. Picture Co. featured here Nat Pinkerton, and The Tower of London, well supported by a number of the latest comics.

Dundee.

KINNAIRD HALL.—Messrs. Walker & Co. enjoyed large holiday crowds here during last week, when they gave a good selection of living pictures, supported by popular vocalists. The chief film was Invasion of Britain, and the artistes included Mr. Burwood Nicholls, Miss Nellie McAdam, the Scottish Trio, and many others.

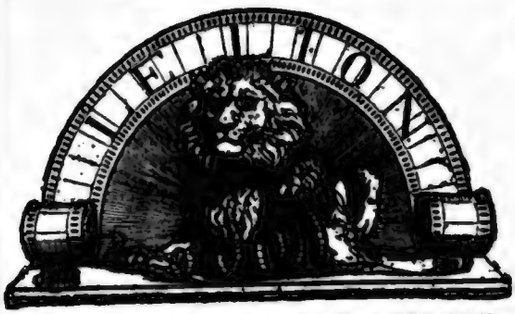
EMPIRE THEATRE (Newman's British Empire Pictures).—Last week's chief subjects here were Satan's Smithy, Dreyfus Trial, Morgan the Pirate, Office Boy's Revenge, Electric Hunchback, and Foolshead. Illustrated songs were rendered by Little Doris, and Rogers the Unique also contributed vocal items.

North Shields.

BORO' THEATRE.—Mr. George Black continues to draw large houses and nightly adds to his already great run of success. That he is prominent in public favour is an undisputed fact. The programme this week is of the usual splendid type, including some very fine subjects: The Fear, Under Northern Skies, A Trainer's Revenge, A Stormy Sea, There are Ghosts in the House, The Black Demon, A Pretty Girl Sells Hair Restorer, and A Wreath in Time. The Cinephone is to the fore with "My Little Deutscher Girl." The Three Sisters McQueen for a second week are heartily applauded for their illustrated songs.

HOWARD HALL.—With a special programme of animated pictures the Anglo-American picture Company are again to the fore, and continue to attract large audiences. Each subject is carefully chosen, and the efforts of the management are rewarded by the applause bestowed on each film. The splendid programme includes the following up-to-date productions:—The King's Pardon, One Touch of Nature, A Shrove Tuesday Tragedy, Algy Earns His Own Living, Getting Father's Consent, I've Asked My Chief to Dinner, and Boating on the Ozu River. The appropriate musical selections by Mr. T. Heeley were much enjoyed, as were the lucid explanations of the lecturer, Mr. Harrison.

CENTRAL PALACE.—The variety programme at this theatre this week is as good as it has ever been. The star turn is Mohamed Ben Mohamed's Troupe of Sonasa Arabs, ably supported by the following, who are all well applauded:—Louie and Wally, James Piper, The Comedy Duo, Shawlene, and Mr. E., who gives an excellent turn with his lantern slides and witty explanations. The kinematograph also receives great applause. The pictures thrown on the screen in a most vivid manner by the up-to date machine manipulated by Mr. Jack Rowe, A.M.P.S., include the following splendid subjects:—Life's a Game of Cards, and the very humorous picture Copping the Coppers.



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T. J. West's Pictures at the Shaftesbury Hall, Bournemouth, have started the 2nd week of their 18th season, with almost an entire change of programme. Julius Cæsar, The Lighthouse Keeper, Paris Children's Holiday, Pocket Policeman, Lover's Guide, and Lake Constance and the Rhine are some of the new films. The artistes are still the New Zealand Twins—the Misses Aileen and Doris Woods, who have completely gained the hearts of Bournemouth. They are accompanied by Miss Maud Fitz-Stubbs, the eminent pianist, known as the Australian Strauss. The attendances at the performances twice daily have been very good, notwithstanding the splendid summer weather. Mr. Ernest J. Whiteley is the operator, and Mr. T. W. Kingston is managing.

South Shields.

Prudential Hall.—The Imperial Picture Company continue their long stay in South Shields with another excellent programme. Among the splendid films shown by the "Gaumont Chrono" are An Irish Hero, On a Cattle Ranch, Fraternal Jealousy, Morgan the Pirate (two), Harvesting in Sussex, The Forgotten Umbrella, and The Loving Hairdresser's Assistant. The operator of this popular hall, Mr. Edwin Mitchell, is one of considerable experience. For the past twenty years Mr. Mitchell has had connection with electrical engineering, and for the last twelve years has been interested especially with regard to the work applied to the bioscope. To prove that he is always ready and capable it is only necessary to say that the whole of the electric lighting at the Prudential Hall was installed on his instructions and under his personal supervision.

Royal Assembly Hall.—As usual the Sovereign Picture Company presents another superb selection of pictures. The fact that this well-known picture hall is enjoying its 108th consecutive week in the town proves the popularity of the pictures. In the splendid programme this week are included A Woman's Craft, Jim's Repentance, and The Fatal Telegram. The operator, Mr. Hosgood, has been for some years past interested in the work of kinematography, and is quite capable of having charge of the machine in so important a picture hall. The manner in which the manageress (Mrs. Walker), assisted by Mr. Tom Ross (Lecturer) and Mr. Tom Varley (Pianist), strive to give their patrons satisfaction reflects great credit upon them, and it is no doubt due to their efforts that the hall has become so popular in the town.

Tivoli.—Mr. George Black's Life Motion Pictures continue to prove a great draw, and are again to the front with a thoroughly up-to-date programme of thrilling, interesting, and amusing pictures. The programme, which has been most carefully selected, shows great variety, and includes the following splendid subjects: Posh Meudon, The Beggar Woman, The Little Dog Clipper, The Detective Chief, The Danish Capital Under Snow, Saturday's Rest, Two Pigtails, Mischievous Page Boy, and The Revengeful Groom. The Cinephone is well received with "The Galloping Major," as is Mr. A. W. Stephenson in an illustrated song.

Temperance Hall.—At considerable expense and trouble, the management of the King's Picture Company have secured a really first-class programme for their patrons. The star picture is Williamson, Dressler & Co.'s masterpiece The Tower of London. This picture undoubtedly deserves the storm of applause which greets it every performance. It is splendidly supported by the following subjects: At the Altar, The Prussian Spy, Back, The Wife's Mother, The Interview, and The Deacon's Love Letter. The success of the entertainment is due to a considerable extent to the excellent way in which the machine is operated by Mr. Morris G. Elsey, N.C.O.A.

Cosy Corner Picture Hall.—With a really excellent series of pictures comprising their programme for the week, the Cosy Corner Picture Hall continues to draw large and attractive audiences. The subjects vary considerably and combine to make a really excellent exhibition. Among the large list of subjects are the following:—Galileo, My Dolly, Rich and Poor, A Dream of Wealth, The Polite Parson, The Immortal Goose, and the Up-to-date Detective. The Cinephone, as usual, was well received.

Baring Street.—The Excelsior Living Picture Company score a distinct success with their splendid programme of carefully chosen subjects this week. The new management have made every possible arrangement for the comfort of their patrons, and their efforts are being rewarded by large and appreciative audiences. The programme for this week includes the following: Lost in the Desert, The Bohemian Girl, The Convict's Revenge, Tommy and the Stickitite, The Guard's Alarm, and The Boxing Match. The interest of the pictures is greatly enhanced by the fine appropriate pianoforte selections by the capable pianist, Mr. William Hall. As the phases of the pictures change Mr. Hall accordingly changes and improvises the music, thus adding greatly to the interest of the picture.

Southport.

Cambridge Hall.—The U.S.A. Picture Co., under the experienced management of Mr. Victor Hamilton, opened a short season here on Easter Monday. Invasion: Its Possibilities made a good headliner, while among the supporting subjects those which proved particularly popular were Foolshead in the Alps, Miracle of a Necklace, Taxagramme Restaurant, Three Musketeers, and The Trumpeter.

Temperance Institute.—This establishment, now better known as the Picture Palace, had every reason to be satisfied with the patronage extended during holiday week. A good list of films included Raised from the Ranks, First Chemistry Experiment Night Alarm, Eggs With Care, Music Hath Charms, Tramp' Cycling Mania, Our Banana Supply, Bully and the Recruit, Adventures of Nick Carter, and Day in Suffragette's Life. Miss Hilda Wright was popular in illustrated songs.

Mr. A. J. West

of Army and Navy fame who is at present visiting Portugal in search of pictures, recently had the honour of being presented to the young King at the Palace at Lisbon and was permitted to take a number of photographs of His Majesty.

Cheap Advertising by Lantern.

At a meeting of the Torquay Chamber of Commerce, the Finance Committee reported that the administration of the Combined Advertising Fund had been carried out at a minimum of expense, the whole cost of the lantern lecture for the winter being under 30s.

Williamson & Co.

ask us to announce that supplies of the two Selig films described in our last issue, The Lion's Bride and The Hindu's Ring, not reaching them at the expected time, they were unable to supply the orders of these subjects, but that a number of prints are now on the way from the States and will be distributed during the present week.

Safety of the Pavilion, Newcastle.

Mr. Will H. Boardman, of the Pavilion Theatre, Newcastle, writes, that in consequence of the recent accidents, arising from ill-constructed kinematograph chambers, the management although convinced of the stability and fire resisting qualities of the old structure, have had their projecting chamber completely reconstructed, using only Newallite magnesia blocks for the purpose, which make the building as safe as human ingenuity can make it.

"The Newcastle Chronicle,"

in its issue of April 14th, waxes enthusiastic over the educational powers of the kinematograph, its remarks having special reference to the Cricks & Martin pictures of the Making of a Big Gun, which was showing at the local Empire Theatre. The *Chronicle* suggests that other industrial triumphs of Tyneside might be filmed. "Much is known by repute," it says, "but the actual working of the big achievements in the everyday life of the district comes under the notice only of the comparatively few."

Sunday Shows at Holloway.

Writing to the *Holloway Press*, "Two Ratepayers" appeal to the proprietors of the Parkhurst Picture Hall to close their establishment on Sundays, asserting that many will not in future enter the hall unless it is closed on Sundays. The writers state that it is not their intention to discourage the amusing and instructive displays given at the Parkhurst, but in view of the fact that the Sunday audiences are amongst the largest attracted to the show of pictures, their request is we imagine hardly likely to be acceded to.

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News and Notes.

Yarmouth Council and the Bioscope.

At a meeting of the Yarmouth Town Council, a kinematograph was ordered at a cost of £53. Last year's kinematograph exhibitions, it was stated, cost £91, while by owning the machine a saving of £40 could be effected on the first summer, besides giving twice the number of exhibitions.

Showman's Failure.

A petition in bankruptcy has been filed in the Dewsbury County Court on behalf of Horace Thecker, miner; Hedley Watson Pickles, kinematograph operator; and Joseph Stoppard, weaving overlooker, Morley (Yorks), lately carrying on business in co-partnership under the style of the Imperial Animated Picture Company.

Mr. George Pearce,

the American counter tenor and illustrated song singer, who arrived in England last October after eight years' tour through the States, has just concluded 22 weeks' engagement with Mr. Barrasford, Court Theatre, Brighton, though originally engaged for only one week. Managers will find his address elsewhere in this issue.

More "West" Advertising.

The Evening Post, Adelaide, has started another competition in connection with West's Pictures, the previous one in which a prize of two free tickets for West's were given to those finding the most mistakes of spelling in an issue of the paper, having attracted a very large entry. The same prize has now been offered to those who can make the largest number of words from the letters comprising "West's Pictures."

The Cup Final.

The film of the final tie in the English Cup Competition at the Crystal Palace is one of the most eagerly looked for topical subjects of the year. This year, as for some ten years past, the Urban Co. have made preparations to secure a comprehensive film and to put it on the market in the shortest possible time. Those requiring copies of next Saturday's match between Bristol City and Manchester United should place their orders early.

Burns-Johnson Pictures in America.

Mr. Hugh D. McIntosh, the promoter and referee of the Burns-Johnson contest, who has been in America for the purpose of arranging, if possible, a match between Jeffries and the vanquisher of Burns, and other bouts for his Stadium in Australia, cabled from New York to the effect that the Burns-Johnson film was shown at the Broadway Theatre, evoking great enthusiasm, Mr. McIntosh himself also being accorded an ovation. Thousands of people, states the cablegram, were unable to gain admission.

"Art Films" From New Sources.

We congratulate Messrs. Walter Tyler, Ltd., on their good fortune in having the handling of the two new series of "Art Films" which are to be issued by the Eclair Co., of Paris, and the Itala Co., of Turin, for both of whom they are agents in this country. The first film in the Italian series, entitled Count Ugolino, is a finely staged story of one of the most interesting periods of Italian history, and if the ensuing films in this series do no more than equal this, they are assured of a great success. This subject is put on the English market this week, but the first of the Eclair "Art Films" will be delayed until next week. It is entitled The Buffoon, and is a tragedy with many tense situations, which are immensely heightened in effect by the acting of the famous French artistes who have been employed. Both of these films are described in detail elsewhere, and buyers will be glad to notice that they are sold at the usual rate of fourpence per foot.

Up-to-date Advertising.

Mr. Edwin Geach, of West's Pictures, sends us, from the Glaciarium, Sydney, a new poster just prepared to advertise the famous picture organisation in the chief cities of the Commonwealth. It is a highly effective design of a sailing vessel carrying a good deal of sail, each piece of canvas bearing one or more words forming the legend "West's Pictures, all the World Over," while at the foot of the design appears the words "Touching at Every Port," and at the top the well-known phrase "Best of All." The poster is an effective specimen of colour printing, and well up to the high standard maintained in all the West advertising matter.

Films of Turkish Life

have a peculiar interest at the present time, when so severe a crisis has been reached in the history of the new Constitution, and anything which casts any new light on the men who are playing the most important part in the stirring events in the East should be welcome to showmen and their audiences. An Urban film taken at Constantinople on the occasion of the feast of Ramadan and the conclusion of the Bairam festivities deals mainly with the Sultan and his soldiers—not the least important factors in the present situation. The Sultan is seen on his way to participate in the celebrations, escorted by troops of horsemen, whose well-drilled disciplined appearance enables one to appreciate in some measure the Sultan's strength in the present crisis.

"Iron" Hague Filmed.

A few weeks ago our Sheffield correspondent suggested that a film showing Ian Hague, the young Mexboro' man, who has come to the front so quickly in the boxing world, in training, would be appreciated by showmen in the North. At the same time, he made the prophecy that Hague would account for Moir, then holding the title of Heavyweight Champion of England, within ten rounds. Hague put out Moir with the greatest ease in less than one round on Monday, and Gaumont's have produced a film, described in greater detail elsewhere, which should exactly meet the requirements of the Northern showmen, inasmuch as the new champion is shown in action in the ring as well as engaged in training operations.

Later American News.

Further successful displays of Independent films have been given in various cities. At Minneapolis every possible effort was made by the Patents party to prevent the exhibition arranged at the Gem Theatre, Manager Kavanagh being, it is said, offered his own price to refuse his establishment for the purpose. This failing, Kavanagh was threatened with discontinuance of his "licenced" service, but was not to be intimidated and the show was given as advertised and was a great success, the usual laudatory remarks being made as to the quality of the subjects.

Another display was given a day or two ago at Little Rock, Ark., under the direction of Secretary Streyckmans. As a result it is confidently anticipated that, although Little Rock has previously been a Trust stronghold, the new Independent exchange to be started there will do the bulk of the local business.

Yet another display, in the large hall of the Albany Hall, Denver, was attended by many distinguished persons, including Judge Ben B. Lindsey, "the Father of the Juvenile Court," who said afterwards, "These pictures are truly a revelation to me; the exhibition of such subjects must result in great good for the youth of America. You can quote me as saying that every boy and girl in America should see these pictures." Mayor Speers, of Denver, gave expression to similar statements.

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Different Ways of Smuggling	2	0	0
Raffles	2	13	0
Her Rival's Necklace	1	5	0
Black Hand		—	
Arabian Dagger	1	5	0
Sunday School Treat	1	15	0
Bridget's Lover's Escape	1	10	0
Saved from the Workhouse		15	6
The Quack		12	6
Hackensmidth v. Madrali	1	3	0
Bad Halfpenny		7	6
Undesirable Tenants	1	0	0
Capture of Japanese Spies	1	0	0
Rival Cyclist		16	6
Monty Buys a Motor	2	5	0
Children Reformatory	1	5	0
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Professor's Great Discovery		15	0
A Modern Samson		16	6
Day Duty		18	0
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Voyage Round a Star	2	4	0
Thieving Hand	1	2	6
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Stolen Bridle		8	0
Clever Artists		4	6
Bull Fight on a Ship		6	6
Vengeance of a Lawyer Clerk		7	0
Attack in the Rear	1	0	0
Cricket Terms		16	0
Vesuvius Eruption		12	6
The Pirates		9	0
Newly Varnished Seat		12	6
Hate Between the Classes		16	0
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Funny Black Man		4	6
Daring Train Robbery	1	17	0
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Latest News from America.

(From our Own Correspondent.)

New York, April 14th, 1909.

Independent Happenings.

Many rumours are prevalent as to impending developments in the Independent camp. One is to the effect that a Bianchi-Columbia pool has been formed—a new company to issue licences under the Bianchi patents to certain manufacturers on a royalty basis.

It is stated as a certainty that the Columbia Phonograph Company will put a projecting machine on the market shortly which is said to be of an entirely different design to present models. The Columbia, it is still thought, may enter the film field as manufacturers, but nothing definite is known.

In the meantime, the Independent movement is going ahead. The Powhattev Film Factory is in full swing.

H. A. Rolle, formerly of the Crescent Film Company, has gone into the manufacturing end, and numerous others have purchased raw film in bulk, with the apparent idea of issuing subjects right away. It is said that neither the Columbia nor Patents parties have licensed these makers, so that their position appears a little doubtful.

J. J. Murdoch complains that the Independent movement is being prejudiced by "dupers" styling themselves Independent who are furnishing inferior goods in certain territories.

Important Legal Decisions.

Justice Marcus in the Supreme Court of Buffalo, N. Y., discharged Albert Schlagter, a moving picture house manager for running a show on Sunday. The judge in handing down his decision stated: "Whatever my own views may be on this question, they would be idle to express since the authority of the Appellate Division binds and directs the course to be taken. Section No. 2145 of the penal law applies only to outdoor sports, exercises or shows, and does not prohibit an indoor exhibition of moving pictures. This view is concurred in by the District Attorney upon this application and the discharge of the prisoner is granted."

Justice Thomas, of the Supreme Court of Brooklyn, N. Y., denied the application of Fox & Brill for a writ of mandamus to compel Mayor McClellan to renew their licence for their Brooklyn moving picture theatre. Last September many clergymen began a war on the Sunday opening of moving picture houses, and as a result the Mayor refused to renew licences unless the picture house owners promised to keep closed on Sunday.

The defendants contended that, as they were Jews, they recognized Saturday as their Sabbath and they cannot be compelled to keep closed on Sunday. It was also argued that common shows come under the jurisdiction of the Board of Aldermen and not the Mayor.

Justice Thomas in handing down his decision stated that the Penal Code permits the defendants to observe any day as their Sabbath, but does not provide that they shall be permitted to interfere with the observation of any other Sabbath.

'Frisco to Regulate Displays.

An ordinance before the Board of Supervisors of San Francisco provides that no living pictures shall be shown in the town, which illustrate among other things "any nude human figure or any other matter or thing of an obscene, indecent or immoral nature or offensive to the moral sense; or any picture, illustration or delineation of any murder, suicide, robbery, hold-up, shooting, stabbing, assaulting, clubbing, or beating of any human being, or the commission of any crime or any lewd, lascivious or criminal act."

Censors at Work.

The Board of Censorship met again last week in the offices of Pathe Freres and, with the exception of one hour for luncheon, sat all day in a darkened room and inspected over 25,000 feet of film. Not one of the subjects shown was rejected and but a few minor changes were suggested and sections cut out, which the firm readily agreed to.

Items.

The moving picture houses of St. Louis have been threatened with trouble by the local musicians' union. The president of the Musicians' Mutual Benefit Association sent an ultimatum to all the local theatre owners that they must employ only union musicians at the union scale of wages. Most of the houses at present do not employ union musicians, and it is questionable whether they will accede to the union's demands.

Moving pictures will be a regular attraction at the Sunday afternoon meetings to be held under the joint auspices of the United Brethren in Christ and Westminster Presbyterian Churches, of Greensburg, Pa. Besides pictures there will be music by an orchestra and a double male quartette.

The Cincinnati Film Exchange has leased the entire building located at 214-16, West Fifth Street, Cincinnati, O, from the Nicholas J. Walsh Distilling Co., to carry on their business. They now occupy the entire third floor of the building, but owing to the fact that their business has increased to such proportions, it was necessary for them to secure the entire building.

In the American Theatre, at Iowa City, its owner, Prof. R. D. Raymond recites popular poems and excerpts from dramatic favourites at each performance. Last week he scored heavily with Hamlet, Ben Hur, Lasca, Julius Cæsar, and other readings.

Mr. Edward Brick and John Lackner have leased a building at 11, South Broadway, Aurora, Ill., to be used for a motion picture theatre. A 7,000 dollars contract will make the building the safest and one of the most beautiful in the West. The changes will include a new front with a magnificent lobby.

The Lyric Theatre, Green Bay, Wis., was opened March 28th by Frankland & Tucker. It has a seating capacity of 225, and is devoted to moving pictures and songs. Another house, formerly known as the Star, has been reopened by C. F. Goodrich. Moving pictures and illustrated songs have been substituted for vaudeville, which was the policy when the house was conducted under the old name. Bay City now has two picture houses in operation, one about to open, and plans are being made for the erection of two more within a few weeks. Three months ago the city did not have a single picture house.

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Telegrams—Filmograph, London

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LIMELIGHT JETS AND THEIR CAPABILITIES.

To the Editor, KINEMATOGRAPH AND LANTERN WEEKLY.

January 3rd, 1909.

Sir,—Mr. J. Hay Taylor has gone to considerable trouble to answer and criticise my letter *re* limelight jets. His opening words in the second sentence I do not agree with. I hold that any person in charge of a lime jet can ascertain, approximately, the candle power of any jet. After a show, when he knows the jet has been and still is working at its best, its candle power can be obtained in a few minutes, the only material required being a grease spot and a standard candle. A simple method of making the former is to make a cardboard or tin cylinder, say 8 inches long by 4½ inches in diameter. Make another tube 4 inches long to fit into the first cylinder, over one end of the short tube paste a piece of fine writing paper (cream coloured preferred) and when dry it is ready to be greased. To prepare the grease, scrape some shavings off the bottom of your standard candle and to the shavings add a little oil of naphtha to dissolve it to about the consistency of lard; gently warm the grease and with the point of the finger dipped in the fluid grease, trace a circle on the paper, leaving the centre, about the size of a penny, ungreased. Cautiously hold the greased paper in a horizontal position over a flame so as to make all inequalities disappear. Push the short cylinder, covered end first, into the long one; the greased surface will now be in the centre. With a sharp knife cut two holes in the side of the cylinder about two inches apart, equidistant from the centre, and the size of a penny, for sight holes.

To test the candle power place two or more forms end to end, remove jet and tray from lantern, stand jet on form, place prepared cylinder. sight holes up, say twenty feet away from it. supported, so that the light from jet will reach the grease spot unobstructed. Place the lighted candle at other end of cylinder and say six inches away from the grease spot, look through sight holes and adjust the lights so that the greased circle cannot be seen. Accurately measure the distances the lights are from the grease spot, divide the greater by the less; the answer squared will be the candle power of the jet. Assuming the lights are 20 feet and 6 inches respectively from the grease spot, the candle power would be 1600; it is not advisable to have the candle nearer than 6 inches—10 inches is strongly recommended. If sufficient length can be obtained in the room it is better to fix the candle at 10 inches and adjust the jet to suit; by so doing the calculations are rendered easier and greater accuracy is obtained; assuming the candle to be 10 inches away the jet would have to be 33 feet 4 inches away to be 1600 candle power.

Absolute accuracy cannot be obtained by this rough and ready method, but for all practical purposes the candle power can be ascertained. Personally I go to very much more trouble for exact measurements, and use an especially constructed photometer, a modification of the "Letheby" system. I have also used the Petane and Carcel lamps as standards.

But all this is getting away from the main issue. I maintain that given commercially pure Ox. and H. a certain C.P. could always be obtained from any really good and scientifically designed jet irrespective of its shape, provided pressure, bore and lime remained equal. Assuming this to be correct, a table could be drawn up stating the exact C.P. of such jet. The question now is: What is the best pressure to use with a certain size bore? And what size bore should be used to get the maximum results from a given pressure? As far as consumption of gas is concerned, this is a matter for further experiment and consideration; in the meantime it does not concern us.

Since writing to you I have written to two makers of jets—one of mixed jets and another of injector jets—told them both the pressure at my disposal, and asked what candle power I should get at this pressure. From the first I received this somewhat ambiguous reply:—"Our jet will work with a very low pressure, and 10 inches of water pressure is more than sufficient. In a saturator 10 inches' pressure is low, but if a moderate light only is required it will prove satisfactory," etc. The other maker replied: "You will require a pressure of 15 lbs. to the square inch" (415·80 inches of water). He claims that this jet is "economical," but I can hardly conceive of a bore in jet small enough to be "economical" under this enormous pressure. It's enough to blow the lime to pieces and bend the lime pin. Kindly note neither maker answers my question as to C.P., quantity of Ox., or size of bore, yet both "hope to be favoured with your esteemed order"!

I cannot understand why makers do not specify pressure required, or why a certificate cannot be obtained similar to that issued by the Kew authorities for any other form of scientific instrument, by paying a small fee Talking of certificates reminds me of another thing, viz., multifocal lenses. I note in a catalogue received to-day, referring to a multifocal lens of 6-in. focus, it is stated to have "the power of being altered to any focus to 18-in." Is this not a misstatement? I understand on good authority that it is practically impossible at present for a multifocal to work at less than double its normal length—that is, a 6-in. cannot be made to work between 6 and 12 inches—in fact, one of your leading opticians "regretted he could not fulfil my order owing to this reason."

February 3rd, 1909.

I held back my letter dated a month ago to see if anyone would enlighten me, but no one has. "W. J. Sheppard," "Optician's Salesman," "Lanternist Since 1875," and "Wilfred Day," all miss the mark. The first takes up a lot of space about reflectors, etc., and then proceeds to slate me for asking that a table of candle power should be got out. "Optician's Salesman's" reference to the jet conference is perfectly true; "discontent was engendered," the simple reason being that it was a comparison test. Had it been a direct measurement test it would have been not only interesting, but of scientific service and value. "Lanternist Since 1875" evidently takes a great interest in the candle power of different jets, but even he forgets to enquire the pressure of gas or the bore of jet.

Your December 10th number, to hand to-day, also contains an article signed "W. Day," in which the writer refers to one maker who does issue a guarantee. I could name at least half-a-dozen who do the same thi,ng, but what I can't get one of them to say is what pressure of gas what size of bore, what kind of lime and what quantity of gas is used to produce this light. Even Mr. Day does not give any information except that he is using a one-inch supply for his H. and an eleven foot disc, leading your readers to infer he is getting a light of 4,000 c.p. I am much afraid he is deceiving himself. He goes on to say he "is getting just as good a light as when using a mixed jet at less than a quarter of the cost." This I simply cannot credit. What does he mean by saying all seem to make the same error? What is the error? I note he is a teacher of limelight practice. I am writing to him this mail to see if he can teach me; if so, I will not only make it worth his while but acknowledge his capability through the medium of your journal. He is the very man I want and have been looking for for the last thirty-five years.

I still think a table could be drawn up as previously suggested and to prove my contention I made 8 mixed jets in pairs since last writing to you; these four different designs all give piractically the same c.p. when tested by the photometer so long as the same pressure and bores are used. The c.p. can easily be made to differ when tested under different conditions. I have therefore demonstrated to my own satisfaction that mixed jets will give (irrespective of their shapes) approximately a certain and definite c.p. so long as the same pressure (10 inches of water) size of bore, and lime is unaltered. My trouble is, I have only two kinds of British made limes viz. Hardaziron and Nottingham Hard, the latter giving slightly better results. I have tried Calcined Magnesium on a platinum pin, also my respected friend the late Lewis Wright's mixture of Magnesia, Calcium Sulphate with several kinds of Silicates none of these would stand many minutes. I have also tried Thoria and Cerum mantle mixture, both with and without Magnesium and Magnesia, Calcium Carbide, a lump about the size of a hazel nut of Platinum and Iridium melted together in an electric arc, besides several other substances, but from none of them can I get such a perfectly white light as from lime. The c.p. obtained varies very much with our local lime, so much that some specimens gave over 25% more light than others. Last mail I sent to one of your largest firms in England for a sample lot of every kind of limes they could procure, these I intend testing in conjunction with all the specimens of N.Z. lime I can get my hands on. My only regret is that I cannot get commercially compressed Oxygen, consequently for experimental purposes I have to compress it myself in very small quantities. This method is out of the question for my general use, so I simply have to fall back on the floating gas holder. I used 260 feet of Oxygen each night for six consecutive nights last week.

As I think I told you before, I gave my first lantern show about fifty years ago, consequently can be hardly called an amateur, in fact, I flatter myself that I can centre and adjust a light in a lantern with most operators, and if I had the compressed O. and H. I would endeavour to prove my assertion and belief respecting the C.P. of mixed jets. To

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show you how little pressure is understood, I would ask you to look up page 47 in the "Optical Lantern," by Andrew Pringle, second edition, and you will see the author states he gets 10 lbs. per square inch. He only gets $1\frac{3}{4}$ ozs.; and his next sentence states he obtains double the pressure with only half the weight. This is, of course, absurd, but I have never seen it contradicted or amended.—Yours, etc,

Invercargell, N Z. J. STEWART.

P.S.—Just on closing for the mail, your December 17th and 24th numbers came to hand, in the first of which Mr. John Duncan practically ridicules jet testing, and illustrates it by some experiments. I am not surprised at the results obtained; it is practically impossible to test a strong light at a distance of sixty inches from the grease spot (by the way, he says sixty feet). Had it been this latter the C.P. would have been 43,200 instead of 3,600. His standard candle should have been ten inches instead of one inch from his grease spot. I will venture to say that had the jet been sixty feet away there would have been very little difference between the results obtained by the experimenters. Another reason why there was so "much difference" was owing to the fact that the jet was so close to the experimenters as to confuse their sight, and the wonder to me is how all six men got so close as they did. My custom is to test the jet after a show when it is known it has been working at its best and therefore requires no adjustment other than turning. It is well known that each jet has its peculiarities and requires "humoring," consequently it was hardly fair to the jet to ask entire strangers to it, even although "they were experienced lanternists," to adjust it; had the owner done so and the strangers adjusted the distances, better and more accurate results would have obtained.

I am forced to conclude that little real interest is taken by your readers on this question, as no one, not even Mr. Duncan, saw the glaring error, viz., 60 feet instead of 60 inches. It seems strange that it should be left for your most remote reader to point out such errors as those made by Mr. Pringle and Mr. Duncan. I do wish someone would tell me what is the usual pressure gases are burnt at in England I have been a subscriber to your paper and its predecessors since its inception, and this question of pressure has never been stated, and I cannot get a single maker to answer it. All that is needed is to pull off the tube from jet and push it down into water, or if the vessel containing the water is not deep enough then put it into mercury and measure very carefully the depth when gas stops bubbling.

I have refrained from mentioning manufacturers' names in this letter, but am prepared to do so should it be necessary. I may say, however, that all I have referred to advertise in your much-appreciated journal. J. S.

[In our next issue we publish a further interesting communication from Mr. Stewart on the above subject, in which an interesting challenge is thrown out.—ED.]

Technical Notes and Advice.

We have obtained the services of a leading expert to deal with difficulties which readers may need advice upon. Queries should be addressed "Expert," Kinematograph Weekly Office.

Titles for Animated Picture Shows.

One can call his show by almost any name, and in some instances one learns that the Jonesescope or Smithographic Pictures are on view within. The objection to this kind of thing is that it tends to bring ridicule. The public understand the meaning of the words cinematograph, kinematograph, moving pictures, animated pictures, etc., and intending exhibitors would be well advised to stick to some of these. To introduce fancy names is a mistake. A correspondent asks as to calling his show The Royal this-that-or-the-other-thing. It is true that we hear of Royal Laundry, Royal Linen Companies, and so on, but to add the word "Royal" in connection with animated pictures would be a farce and would at once bring matters to the level of some of the gaudily painted travelling penny gaffs or caravans which are emblazoned over with such words as Royal Marionettes, etc. Should one wish to register such a title, some difficulty would be encountered, for the Home Office would not grant the right. Again, to use the Royal Arms without permission is now a somewhat serious matter, although this has been done for many years. These cases are quickly being eliminated, even firms of long standing who have supplied Royalty and in consequence put up the Arms have been prosecuted. The correspondent, who signs himself "Anxious" and asks for advice on this matter, has a well-sounding name, and I think if he supplied it in the space left in the following sentence he need not wish for better, viz., "The —— Animated Picture Company." I would advise him to sacrifice the printing he has put in hand with the word "Royal" and start again. I am sure the printers of this journal could give valuable aid, as they specialize in show bills and stationery in connection with animated picture exhibitions.

Music at Animated Picture Shows.

The time was when persons with little musical taste knew when the National Anthem was played merely by seeing men take their hats off. But all that is past; we are all more or less versed in music nowadays, To those with a sensitive ear it is anything but pleasant to hear a mechanical piano giving with full vent, a galop or valse whilst the pictures on the screen are of a (say) pathetic style. With certain subjects one can let the mechanical piano go right along for a time. To make the musical part a success, a qualified pianist must be in attendance at the instrument. He or she should know the sequence in connection with each film subject to be shown. Animated pictures so impress themselves that one trial showing should be sufficient for the purpose. When there is a sudden change in the story or plot it is quite surprising what a fine effect can be produced by the rendering of a few minor chords or a piece in a minor key, according to the subject. In other words, a pianist who can play *to* the pictures is a very great acquisition to an animated picture entertainment. If exhibitors will but give this a trial I feel sure they will adhere to it, for the very pictures themselves are impressed upon the audience with better effect if they are accompanied by music fitted to each phase of the subject. To showmen who have not got beyond the "roundabout" or "swings" style of blattant music, this hint will, of course, be wasted, but if they will consult one who has a cultivated ear ard give the suggestion a trial, those who are musically inclined will I am sure vote it a success.

Reference to Catalogues.

Many correspondents refer me to page so and so of somebody's catalogue and ask if I consider the apparatus depicted thereon more likely to suit their requirements than that illustrated on page so and so of some other firm. I pride myself on having a good library of books pertaining to lantern work in all its phases, but I do not stock all the catalogues. I would therefore ask correspondents to enclose the particular pages to which they refer of catalogues when asking questions.

Connecting Tubing to Star Burner.

It may appear a difficult task to connect up for a blow-through jet in a schoolroom where the only available supply of gas is from a star burner—one of those burners in which one central tap controls the six or eight burners forming the star. The simplest plan to deal with this is to cut several pieces of rubber tubing of such length as will connect each two burners together, slipping one end of the tubing on each. It is advisable to use the supply for the jet from two burners, connecting them by means of a Y piece of tubing, the single end of the Y piece being connected to the lantern jet. In this way a greater pressure will be obtained. It is often handy to keep one or two pieces of tubing of about a couple of inches long with one end stopped up with a piece of round wood and the tubing bound round with wire or string. Should a star burner have an odd number of arms, this can be slipped on the odd burner without trouble.

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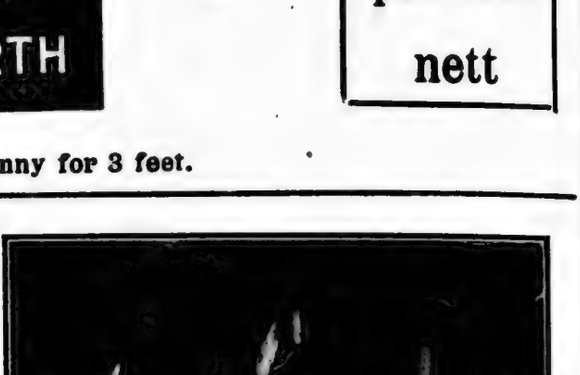

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New Films and their Makers.

Lubin Films.

THE MASTER OF BLACK ROCK.—An Italian heiress is courted by a young English nobleman, Arthur, but rejects his advances in favour of those of a Count, whom she marries, despite her old lover's warning that the man is a villain and will make her unhappy. A year later the girl, whose married life has so far been quite happy, reads a note which drops from her husband's pocket which asks the latter to be at "the Black Rock" at midnight to waylay an English lord and his friends who will be passing with a rich booty. The girl goes to the place disguised as a peasant and unmasks and denounces her husband as he is assisting in the rifling of the carriage. The Count carries her home and confines her in a lonely room to starve to death, but by means of a note thrown from the window the girl succeeds in conveying knowledge of her plight to her English lover, and the latter successfully rescues her, afterwards charging the husband with his crime and securing his imprisonment.

HELP! POLICE!—A young lady visits her friend and invites her to a masquerade ball. They both conclude to go. They dress up as policemen and visit the hall, where they make a big hit with the girls. At 3 a.m. the young ladies are on their way home. Two tramps rush past them, followed by two gentlemen. The latter seeing the policemen tell them what happened and ask them to chase the tramps. Instead of doing this the two frightened girls run away in the opposite direction. Rounding a corner they run into a milkman, a baker, overturn the newsboys distributing the morning papers, and run into ladies and gentlemen coming home from the ball. All these in turn chase the masqueraders. When they reach home they find a policeman asleep on the step and another one asleep leaning on the telegraph pole. The young ladies quietly slip into the house. Just then the crowd comes. Seeing the two policemen they think they are those whom they were pursuing and give them a good thrashing, while the two young ladies look out of the window, enjoying the joke.

I'LL ONLY MARRY A SPORT.—While Mary is taking a spin on her wheel a young man is calling at her house. He waits until she returns and then asks her to be his wife. She is very happy over his proposal, but tells him that she can only marry a sport. Whenever he is able to show that he can ride a bicycle and has registered on his speedometer 3,000 miles, then he may call again, she says, and get her answer. He is determined to win her, and starts out to buy a bicycle. After many unsuccessful attempts he at last learns how to ride. The strain, however, is too much for him; he lies down on a bench and employs a boy to turn the wheel while he takes a nap. One day the young lady, seeing him pass her house, follows him on her wheel. She sees the boy waiting, watches until her lover is asleep, and then sends the boy away while she herself turns the wheel. When the young man awakes he is greatly surprised to see the new attendant, and still more so when she points to the speedometer, which registers 3,000 miles. He asks the long-delayed question—and takes his answer with him.

Williamson, Dressler & Co. Ltd.

An interesting film by the Comerio Company, issued by Williamson's this week, illustrates THE ORANGE CROP IN PALESTINE. A series of picturesque views open with a panorama of the orange groves and their guardian, a picturesque peasant with a gun slung on his back. A close view of the ripe fruit as it appears on the tree follows, and then come views of the orange harvest. Numbers of peasants are seen plucking the fruit, placing them in baskets, and carrying the latter to the stone house where other hands take charge of them, rapidly sorting them into heaps according to size ready for another set of workers, who rapidly wrap each orange in the sheet of thin paper in which it is sold in England and packing the fruit in packing cases. The latter are quickly marked up and transferred to the backs of camels, who carry a huge load without any effort. Picturesque glimpses are afforded of the life of an Egyptian town as the camels and their keepers are seen proceeding to a wharf, where the cases are removed and transferred to a barge, which, with every inch of space occupied by the oranges, sets out to transfer the latter to the vessel which will carry them to England. An interesting conclusion to a film which is thoroughly interesting throughout is given by a view of a number of native children eating the oranges with every appearance of keen enjoyment, and another showing a camel refreshing itself in a similar way after its arduous work—the latter giving a unique view at close quarters of the queer-shaped head of the animal.

THE KIND-HEARTED BRIGADIER is a pathetic story with some pretty views of the sea shore by the same makers. The opening shows the triumphant launch of a fishing vessel—the mother and daughters waving farewell as the sons pull the boat out to sea. The next scene shows that the vessel has been wrecked. The three young men are seen battling with the waves—eventually reaching the shore, battered but alive. The loss of the boat, their only means of livelihood, plunges the family into the direst poverty, and after a pitiful scene the eldest boy, unable to bear the sight of the others misery, goes out and steals some loaves from a baker's shop. He is seen and followed by the tradesman and a number of policemen. In the room the latter find the family busy eating the bread with every appearance of starvation, and the inspector is so impressed after hearing the story of their ill-fortune that he pays the baker, dismisses his men, and gives the son enough money from his own purse to replace the lost boat. The last scene shows that the gift has turned out luckily—a huge catch of fish being secured on the very first journey.

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It is difficult in a short notice to do justice to the fine subject with which this company inaugurate their series of "Art Films." COUNT UGOLINO is so full of incident that its 785 feet seem barely half the length. The acting is superb and quite as noticeable in the case of those taking comparatively unimportant parts as in the chief characters. The story in brief is as follows: Ugolino, a powerful nobleman, quarrels with a colleague, as the result of the latter's action, instigated by Archbishop Ruggieri, in opposing the alliance with Florence which he has in end. After an angry scene he instructs some of his retainers to murder his adversary, and his wish is carried out. The Archbishop, shocked at the news, which soon reaches him, at once spreads the tale abroad and inflames the aristocracy and the populace against the count, securing the latter's imprisonment, with his family, in one of the fortresses of the country. After the captives have been secured, the Archbishop throws the key of the cell into the Arno, and they starve to death. These particulars give no idea of the intensely dramatic manner in which the film is carried out. The scene of the quarrel, which opens the subject, is remarkably graphic, the murder scene is full of tense interest, while those showing the proud captives on their way to the tower through a jeering crowd are perfectly stage managed. The concluding scene, which shows the struggles of the last of the captives to succumb to his sufferings is almost too poignant, but brings the film to an effective conclusion. The showman should certainly not miss inspecting this subject.

An effective contrast to the above film is provided by that inimitable mirth-maker Foolshead, who is more absurd than ever as he tries his hand at WRESTLING. His thoughts are turned in the direction of athletics by a performer at a fair who, after putting down another wrestler, displays his gigantic biceps and offers for sale the "developer"—one of the usual elastic variety—by which he brought them to so fine a condition. Foolshead at once purchases one and proceeds homewards practising vigorously with it—varying the proceedings by trying on himself some of the holds and falls which he had witnessed in the wrestling bout. On several occasions, by releasing the "developer" carelessly it flies at members of the public, who invariably, despite his newly acquired knowledge, get the better of Foolshead in the ensuing fight. After several scenes of this sort, in the most humorous of which he at last finds a "man" he can vanquish in the person of a small boy some seven years old, the hero enters his lodgings and resumes practice with one end of the developer attached to the knob of his wardrobe door. The strength of the elastic pulls him through the mirror on the door, and the irate landlady entering, throws him out of the window. As he is picking himself together on the pavement below, the wrestler from whom he procured the exerciser passes. Foolshead angrily tells him that the thing is a fraud. The strong man's answer is to take him up in his arms and throw him bodily into the air. Foolshead is seen ascending rapidly, and at last his coat becomes transfixed by a flagpole and we leave him suspended on the house top.

A LIFE FOR A LIFE deals with the period when Italy was struggling to free herself from Austrian domination. An Austrian governor receives notice of a plot and sends a number of soldiers under an officer to arrest the conspirators at the inn where they meet. After an exciting battle and chase through the rooms and cellars of the buildings, most of the band are captured, but the leader succeeds in reaching the street, and, pressed by the police, opens the door of a carriage which is driving past and jumps in beside the occupant—who is, as it happens, the daughter of the Austrian Governor. The girl consents not to betray the man and the latter descends at a distant part of the city (the scenes of the inside of the carriage give a clever idea of motion and of the passing scenes as seen through the window of the vehicle). The next scene shows the trial of the conspirators. The judges are about to pronounce sentence when the revolutionaries, who have at last been victorious, burst in and carry out their comrades in triumph. A dash is at once made for the house of the Austrian Governor, the men being led by the hero of the previous escape. Breaking into the governor's room ahead of the others, the latter sees with astonishment that his enemy's daughter is the girl who previously saved his life. He instantly hides the two in an inner room and puts the men on another track as they enter, then, leading out the Governor and his daughter by a secret passage, he bids them farewell and returns to take a leading part in the attack on the hated invaders.

A dainty film with which to conclude an evening's entertainment is issued by this firm with the title PIERROT'S GOODBYE. A pierrot, seated by a blackboard, is tantalised by the figure of a beautiful young lady which disappears whenever he attempts to make closer acquaintance. After several experiences of this sort he at last grips the girl—to find a handful of rice in his grasp. The rice gradually spreads over the whole picture space, and, the grains arranging themselves, form the legend and "Goodbye, Many Thanks."

Eclair.

THE BUFFOON, the first of the Eclair "Art Films," will generally be voted one of the best pieces of work which this firm, famous for its staging and the quality of its actors, has accomplished. A court jester, knowing the character of the Prince who employs him, and his associates, has brought up his daughter in strict seclusion and kept all knowledge of her from the gallants of the court. One day, however, as she is lingering in the woods, the Prince passes and sees her, and by bribing her attendant, is able to successfully carry out a plot to abduct her—his soldiers breaking into the Jester's house during his absence and carrying the terrified girl to the Castle. Here, as she is struggling to free herself from the Prince, her father enters and goes to her rescue, but is overpowered and thrown into a cell. The girl continues her resistance and at last bites the hand of the Prince. The latter, angered, strikes her to the ground, the blow proving fatal. The Prince then summons the Jester and cynnically telling him that he is about to restore his daughter, leads him to the dead body. The Jester falls senseless in a paroxysm of anguish, and on his recovery his one thought is of revenge. With the assistance of a number of companions, he decides on a plan, obtains some poison and puts it into a wine bottle in the Prince's chamber. The latter entering, he feigns to be drunk and challenges him to a drinking bout. The Prince drains a glass while the Jester pours the contents of his on the floor. The Prince soon begins to stagger, and realising the truth, draws his sword and attempts to kill the Jester, but the latter easily keeps out of the reach of the dying man, taunting him the while, until his enemy falls dead, when he carries his corpse out in a boat and throws it into the river.

The Eclair Co. also issue a pretty little story of a lame girl's devotion to her rather fickle fiancé. The latter has gone to town and becoming entangled with a woman of doubtful character, has decided upon suicide as the only way out of his difficulties. His sweetheart, who has had a presentiment that all is not right with him, arrives just in time to save him from death by asphyxiation—the young man having left a charcoal fire burning in his room, with the doors and windows tightly closed. THE LAME WOMAN is the title.

Vitagraph Company of America

SAUL AND DAVID.—The Biblical story of the poor shepherd boy who became King of the Israelites is shown in a series of magnificent tableaux. Opening with the prophecy of the priest that David, a poor peasant lad, tending a wounded lamb, shall be crowned as king, we are in following scenes enabled to see David harping before King Saul and curing him of his mania, his successful slaying of the giant Goliath, and finally his triumphant ascent of the throne on Saul's Death. The film is magnificent, and should prove a welcome headliner to the many showmen who now give a special Sunday Show.

PERPETUAL PROPOSALS is the story of a suitor determined to "pop the question" though difficulties innumerable present themselves through the action of the other guests in the hotel where the lovers are staying, who follow them everywhere, and not content with making a proposal impossible, "snapshot" the young man in all sorts of ludicrous postures. At last the young man in desperation takes his girl to the roof, proposes there, and is accepted, but in his delight slips and falls to the ground, where he encounters the other guests and is shown the photos they have secured of him. Having secured what he desires the young man does not care at all, and embraces the girl amid the cheers of the practical jokers.

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The Day of Rest

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The Clerk's Half-Holiday

A screamingly funny subject dealing with the misfortunes of a clerk, who, leaving work at midday Saturday, with the intention of spending a restful week end, finds himself made a kind of general servant and handy man. Shopping operations occupy the rest of Saturday, and on Sunday morning, on arising, he is expected to make the breakfast, wash up, and then take out the entire family for a carriage ride—the excursion ending with him pushing his wife and young hopefuls home on a barrow.

Length - - - - - 436 feet

— A —

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Length 430 feet

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THE POOR MUSICIAN is the old story of a woman—the wife of a famous musician—who elopes with a friend of her husband. A year later, before her death, the faithless wife places a locket round her child's neck. Fifteen years after this, the child has become a handsome young lady, and is engaged to be married. She still believes the man in whose house she lives is her father, but one day, hearing strangely familiar chords from an old violinist in the street she has him brought into the house, and the locket leads to recognition. The old violinist at once denounces the villain, and the girl without any hesitation renounces riches and goes back with the old man to his poverty-stricken home. Her lover follows, and the concluding scene shows the old man happy once more with the young couple.

THE ANGLO-AMERICAN FILM MANUF^TG CO

MR. HENPECK'S REVOLT.—The latest subject this firm is offering is an entire change from their dramatic of last week. It is a comic story dealing with a Mr. Henpeck who still has the domineering wife as when we heard of him under the title of "Henpeck's Adventures with a Burglar." On this occasion we find Mr. Henpeck is very morbid and depressed with a fit of the "blues"; his wife is expecting some female visitors and he is unceremoniously disturbed and ordered to go down into the kitchen, whilst Mrs. Henpeck entertains her friends. "Below stairs," Mr. Henpeck has a pile of boots and other work put before him, but he has no energy for anything and sinks despairingly on to the nearest chair. Presently he is introduced to Mary Ann's young man in the "military," who, after borrowing a trifle from the meek and submissive Mr. Henpeck, promises to get him a wonderful tonic that will buck him up. This experiment has highly amusing results. Henpeck has two or three pulls at the bottle and is imbued with new life and vigour. Overflowing with vitality and courage hitherto unknown to him, he rushes and embraces Mary Ann; at the same moment his wife enters and, approaching Henpeck in her usual commanding manner, is astounded to find her husband has developed into a man of action, and full of indignant wrath at her previous treatment of him. Stricken with terror, she is chased round the house by Henpeck, who happens on the lady visitors. Much to their surprise and discomfort they are chased into the garden, followed by the latest in millinery, etc., over which they had been revelling, leaving Mr. Henpeck monarch of all he surveys. In conclusion we see the order of things reversed. Mrs. Henpeck is waiting on her husband, who is surrounded by his friends.

R. PRIEUR.

WHAT HAPPENED ON A SEAT.—Some mischievous boys paint a seat with glue and wait events. Several people, including a young couple, sit down to enjoy the view of the park, but finding they are glued to the seat all jump up (attached to these at) in dismay, and fly into the streets, knocking everything down that comes in their way. They are separated by some workmen, who saw the seat in pieces, but are set upon by the various victims, who have followed them.

THE BAD BROTHER.—This film depicts the life of two brothers of different dispositions. One is the support of his mother, the other a drunkard and smuggler. Whilst engaged in smuggling, the brother who is a police official is shot in a skirmish by the other, and rolling down the side of the mountain is found by his favourite dog, who returns to his home with his cap. A search party goes out and he is brought home, where eventually a reconciliation takes place.

THE CONSEQUENCE OF A BAD ACTION.—A confidential clerk has been in bad health and unmindful of his good qualities his employer discharges him, engaging another in his place. Having made many lucky speculations with mining shares, the merchant goes to his strong room to look through his many successes. Whilst thus engaged he hears a sound, and forgetting the peculiar lock with which the door is fitted, slams it to. After putting his papers away he turns to go, but finds with horror he is unable to do so. Whilst in this plight the apparition of his late clerk appears, denouncing him and accusing him of bringing him to beggary. He makes several unsuccessful attempts to get out but without avail, and he finally falls to the ground suffocated.

WALTURDAW CO. LTD.

IN A KINEMATOGRAPH DRAMA the Walturdaw Company have a decidedly good number, which in addition to a good comic interest includes some novel glimpses of one of the most famous cities of the world. In the opening, a tourist is seen in his bedroom in a hotel in Rome. Looking out of the window through a telescope he sees the chief sights of the Eternal City—St. Peter's, the Vatican, the ruins of the Colosseum, etc.—these views being presented in a circular mask, so that the illusion of looking through a telescope is felt by the audience. After his general survey, the traveller brings his glass to bear on an open space in the city, and is astonished to see a woman suddenly push her male companion into the lake, on whose bank they are standing. Recovering somewhat, the man at the glass turns to a spot a little distance away and is shocked to observe preparations for another crime—two hooligans with daggers in their hands, lying in wait behind a pillar for an innocent passer by, upon whom they fall. The watcher can stand it no more, and summoning the waiter, the two rush to the police and, accompanied by a number of officers, are shortly on the way to the scene of the crime. Here they roughly seize the two wretches, who are busy stabbing their victim, to be attacked in their turn by a bioscope operator who is standing with his camera a little way off, and who explains to the amazed rescuers that the whole episode is part of a living picture drama.

THE ENTHUSIASTIC HANDBALL PLAYER deals with the mania of an eccentric looking individual who, after his first game of handball, is so enamoured of the sport that he purchases a glove, and on the way home uses articles of all shapes and sizes for balls. As may be imagined his freedom is not appreciated by the owners of the dishes, hats, fruit, and other articles which he appropriates for this purpose, and there is soon a long line of pursuers in the rear. His new-found knowledge of the game, however, stands the hero in good stead, and he bowls them over one by one.

URBAN ECLIPSE-RADIOS

THE SOUVENIR is one of those domestic dramas which this company's French establishment knows so well how to stage. A happy family—a workman and his wife and one child—are introduced. Mother and child go together to greet the man on his leaving work for the day, and returning to the house, the three are soon seated at dinner. The child, finishing her meal first, decides to give the canary, whose cage is hung up by the open window, a piece of sugar. Unnoticed by her father and mother she climbs on to the window sill to reach the cage, overbalances and falls to the pavement below, her dead body being carried in a little later. The loss makes the man desperate; he becomes a drunkard and refuses to work, and the once dainty home gets shabbier and shabbier, until after a violent scene between the man and wife, consequent upon an attempt by the latter to persuade her husband to return to work, the two decide to part, and at once begin to divide their possessions. In going through a pile of clothes, the man comes upon a frock once belonging to the dead child, and overcome by the sight, makes overtures which are accepted by the wife, the curtain ringing down upon a scene of reconciliation.

SCENES ON BOARD THE FRENCH BATTLESHIP "JUSTICE."—This is a series of perfectly photographed pictures, comprehensively dealing with the routine which is employed in the making of the French handymen. Among the scenes are morning call, the ship blacksmiths, hauling cattle aboard, saluting the flag at sunrise, firing the machine guns, the Commander's deck and front turret, flag signalling, officers reading the compass, Mess Kitchen—serving out rations, Gymnastics. Given leave of absence, the sailors climb down to the boats by means of rope ladders suspended from the yard arm of their ship. Another scene shows them lined up for inspection by the Prince of Monaco, whose arrival on board and welcome by the officers is shown.

PANTHER HUNTING IN THE ISLE OF JAVA is a most unusua sporting subject, which not only affords close views of the quarry,

LATEST PRODUCTIONS.

Week's Current Films denoted by asterisk *

ANGLO-AMERICAN FILM CO.,
Voluntary Pl., Wansted, Essex

	Feet
Chicago May	980

G. MELIES, PARIS.
J. F. Brockliss, 7 Rupert Court, W.

Champagne Then Sham Visions	466

CRICKS & MARTIN,
London Rd., Mitcham

A Man Housemaid	550
Birth of a Big Gun	950
Getting Father's Consent ...	385
Biscuit Making	610
Tommy and the Stickitite ...	430

EDISON MFG. CO.,
100 Victoria Rd., N.W.

Star of Bethlehem	935
Canadian Water Carnival ...	985
Midnight Supper	530
Love is Blind	415
Uplifting of Mr. Barker ..	970
Coloured Stenographer	595
Mary Jane's Lover	265
Left Out	980
100 Per Cent Jealousy	405
Boyhood's Dreams	425
Bird in a Gilded Cage	1000

WILLIAMSON, DRESSLER & CO.,
27 Cecil Court, W.C.

*Orange Crop in Palestine ...	460
*The Kind Brigadier	460
The Lion's Bride	800
Hindus Ring	—
Tower of London	1125

HEPWORTH MFG. CO.,
17 Cecil Court, W.C.

*The Wrong Coat	575
*Miser and the Child	675
A Glimpse of the Far East ..	—
The Bailiff and the Dressmakers	—
Moonlight on the Thames ...	175
The Gypsy Child	400
The Special Licence	750
Frost Bound Nature	275

CLARENDON FILM CO.,
Clarendon Rd., Croydon

*The Invaders	—
Hard Times	390
The Crafty Usurper and the Young King	490
The Love of a Nautch Girl ...	480

THE CINES CO., Ltd.,
Arundel St., Strand, W.C.

The Day of Rest	436
Opening of Italian Parliament ...	426
Revengeful Groom	302
A Father's Heart	980
The Gay Author	324

THE WALTURDAW CO.,
10 Dane St., W.C.

*Kinematographic Drama ...	370
*Enthusiastic Handball Player	370
Haunted Chess Player	360
Rustic Flirt	535
Boat Race	350
His Only Quid	470
Trollhatten in Winter	235

THE GAUMONT CO.,
Chrono House, Sherwood St.

*Heavyweight Boxing Championship of England—Ian Hague v. Gunner Moir	425
Varsity Boat Race	252
England v. Scotland (Football)	390
Blind Man of Jerusalem ..	—
Sailor's Sweetheart	206
An Attack of Influenza	195
Prince's Malady	223

URBAN-ECLIPSE-RADIOS,
Urbanora House, Wardour St.

*The Souvenir	—
*Panther Hunting in Java ...	450
*Scenes on Board French Battleship	535
Rita the Bohemian Girl ..	570
Life in the British Navy ..	755
Canadian Winter Sports ...	430
Benevolent Employer	485
Fisherman's Son	425
Varsity Boat Race	260
An Indian Juggler	140

WALTER TYLER, Ltd.,
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*On Water-Ski	225
*Tollfors, Sweden in Winter ..	230
Captains Honour	698
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Gottenberg (Series 2)	540
Opening of Parliament ... about	200

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*The Baffoon (No. 1 Art Series)	985
*The Lame Woman	460
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For his Niece's Wedding ..	363

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*Perpetual Prorosals	256
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Jessie the Stolen Child	531
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The Beggar Woman	512
A Practical Joke and A Sad End	384
Neptune's Daughter	433
Halberg v. Games (Boxing) ...	364
Crossing the Atlantic	333

KINETO Ltd.,
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Varsity Boat Race	260
Britt v. Summers	1200
Incidents in the life of the Kaiser	305

LUX FILMS,
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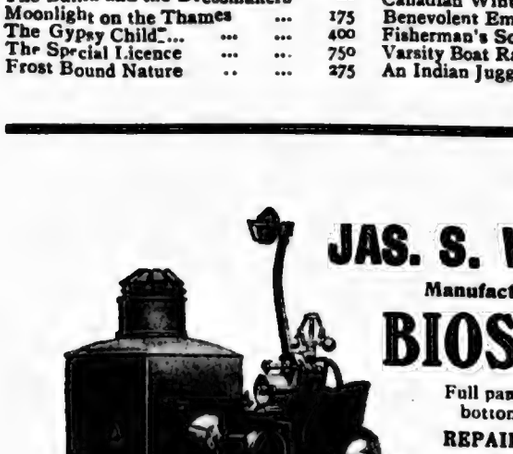
*What Happened on a Seat ...	531
*A Bad Brother	590
*Consequences of a Bad Action	695
Apostle of Gaul	550
Easter Bells	491
Muledriver's Bride	528
Kidnapped Mother-in-Law ...	377



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but also of other wild animals who are depicted in the jungle in all the glories of freedom. The scenes are as follows: The hunters slowly make their way through the jungle, attended by native servants, who lead the ponies; crossing a picturesque stream to the beaten track. Beautiful sylvan scenery; natives cutting bamboos; party on the track of a panther; constructing and fixing up bamboo frame, on which is hung the bait (a dead goat); setting the steel trap, hunters retire; close views of lions, tigers, panthers and other animals on the prowl. The panther emerging from the brushwood, makes for the tit bit, and pays the penalty. One of the hunters approaching, warily shoots the captured beast. After disengaging the spoil from the trap, the triumphant return of the party to the village, and skinning operations are shown.

Bepwix HEPWORTH MANUFACTURING Co Bepwix

THE WRONG COAT.—A man leaves his long overcoat in a restaurant and takes in mistake that belonging to another diner. In the pocket of the garment he has left behind is a wire saying: "Meet me outside the Limes, midnight; bring Barrow—Sykes," and as soon as he discovers that he has the wrong coat the second diner rushes out into the street in a mad search for his own. After violent scenes with a bargeman he falls into the hands of the police, who discover the note and are thereby enabled to capture the thieves as they are loading up their barrow at the rendezvous.

THE MISER AND THE CHILD.—A young soldier desires to marry the daughter of a miserly old man, and after an angry scene, the girl refusing to give up her lover, the two are turned out of the house. Eight years later, as the soldier is seated at dinner with his wife and little daughter, he receives orders to join his regiment at the front. Two years later still, the mother dies while the father is still absent, and the child has to be entrusted to the care of the old miser, who illtreats her and sends her out to beg. Her father, returning from the seat of war and finding his old home desolate, wanders out in search of the child and finds her begging in the street. An affecting last scene shows the two together visiting the mother's grave.

WALTER TYLER LTD

A novel film issued by this company shows that it is possible to walk upon water with comparative ease and comfort, if you only know the way and possess the necessary apparatus. The latter are called WATERSKI, and consist of two long runners, or narrow boats, not unlike ordinary snow-skis in appearance. Their inventor is seen displaying their capabilities on the waters of a river, the banks and bridges of which are crowded with curious sightseers. He moves in any required direction without any great apparent effort, and the film should prove of great interest to all who like to keep abreast of modern inventiveness.

TOLLFORS, Sweden, as it appears in Winter, is the subject of another film of excellent quality. Some pretty effects are obtained in a panoramic view of a rapid stream, whose dark waters make an effective contrast to the surrounding snow-fields.

THE GAUMONT CO

"Iron" Hague, of Mexboro', Yorkshire, met Gunner Moir for the Heavyweight Championship of England at the National Sporting Club on Monday evening and wrested the title from the latter as a result of 2 mins. 47 secs. boxing. Gaumont's have secured a film of the contest which, in addition to showing the short and sharp struggle, embraces some interesting views of the opponents in training and gives magnificent close-quarters head-and-shoulders views of both men. That of Moir is particularly good, the fine development of the Gunner's back and shoulders being clearly shown. Hague, who carries rather more flesh, has an even more formidable appearance, with great length of arm. Interesting views are also given of the boxers skipping, sprinting with their trainers, and other phases of the training taken at the men's quarters at Whetstone and Withernsea. The picture of the fight itself shows all the knock-down blows which preceded the right-hander which finally beat Moir. Hague is seen to possess a truly formidable punch and to be remarkably active for his size. The sporting public, which regards Hague as likely to bring back to England the Heavyweight Championship, which has stayed for so long in America, should be glad of the opportunity afforded by this film of seeing how "Iron" shapes in the ring.

Gaumont and the Final Tie.

The Gaumont Co., announce that by the courtesy of F. J. Wall, Esq., the secretary of the Football Association, they will be taking a most comprehensive series of pictures of what is next to the Derby, the greatest sporting event of the year in England. The fact that the South is this year represented in the final by Bristol City undoubtedly will greatly increase the public interest and all good sportsmen are hoping that the West Country team will make a good show, even if they do not carry off the cup. Messrs. Gaumont can be relied upon to secure a really good picture, and their very successful film of last year's final will be remembered, while three weeks ago they obtained, what is considered one of the finest football films ever taken, that of the International Match, England and Scotland, which was also played at the Crystal Palace. Quite recently Messrs. Gaumont have greatly increased their facilities for turning out topical films at remarkable speed, and a very large number of prints of the final tie will be available for Saturday night in London. A large number will also be despatched to the Provinces where they will be shown on Sunday and Monday. We recommend exhibitors to get into communication with the Gaumont Co., whose continued efforts to secure for exhibitors pictures of such popular events should meet with well deserved reward

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"The Invaders"

A THRILLING TERRITORIAL DRAMA FROM THE CLARENDON Co.

Music halls and Theatres have already made good capital out of the prevailing discussions on the possibility of England being invaded by a Continental Army, and living picture showmen are afforded a similar opportunity by the film with the above title which the Clarendon Co., issue this week. "The Invaders" is a remarkably well staged production, going with a swing from start to finish and illustrating what might be expected to happen if the dreaded invasion actually came about.

The opening scene—on board a vessel nearing the shores of England—shows a foreign spy ingratiating himself with a pretty English girl, Dora Smith, who is also among the passengers. Dora later recognises the foreigner in a dramatic scene during the Ladies Night at the Military Club.

The next scene shows the spy busy in a cellar in the East End, with a number of aliens, ostensibly tailors, who are seen to be trained soldiers and who are equipped with rifles and drilled by the spy.

The next scene shows the secret landing of troops, who come ashore in various disguises—some as women, some as men immigrants.

Now fully equipped, and also furnished with a machine gun, the invaders begin by attacking a dwelling house which occupies a strategically important position on the brow of a hill. The house, as it happens, is the home of Dora who is in the drawing room with her lover when the enemy's shells begins to take effect. The man is prostrated by a bullet, and the room almost laid in ruins when Dora brings out a pet pigeon and attaching a note to its wing thrusts it into the chimney. The bird is seen emerging at the top of the house.

The note, which reads "Home surrounded by foreign troops with field gun; come immediately," is carried by the pigeon to the near-by territorial camp and a number of inspiriting scenes show a large body of mounted men galloping to the rescue. After a sharp brush with the enemy, the latter are put to flight, but the spy, realising that he is beaten, determines at least to carry the girl with him, and pursued by the wounded lover and some of his comrades, carries her into the shop, in which the transformation of the ragged tailors to soldiers was accomplished, and through a trapdoor into the cellar. Here he is overtaken by the hero and his friends; a shot brings him to the floor dead and the film comes to a conclusion with the lovers clasped in each other's arms.

As we have intimated, the action of this subject is carried out with great spirit throughout. The quality is good and the staging, particularly of those scenes showing the bombardment of the house, which is gradually converted into a ruin by the shells, is remarkably good. Apart from the general question of the advisability of plays, sketches or films which are certainly not calculated to promote amity between nations, it is a piece of work upon which the Clarendon Co. must be congratulated, and we shall be very much surprised if it proves anything but a very large seller. That showmen will find it an ideally popular subject in the present state of public opinion goes without saying.

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FROM OUR OWN CORRESPONDENT.

Important Trade Matters.

We understand that many managers will have difficulty in persuading their better halves that another Conference will take place shortly—in fact, it is suggested their wives will unanimously demand to be present.

How to Clear Stock.

The following letter was issued by Messrs. Raleigh and Robert on Monday:—

"We beg to inform you that the General Meeting of Film Manufacturers on April 16th and 17th, has decided that after May 1st no film will be sold, even secondhand, at less than 1.25 per metre (4d). We therefore strongly insist on the benefit you would obtain in passing an immediate order, which would allow you to take advantage of the latest films of secondhand stock at very profitable prices.

Enclosed you will find a list of films in our stock. Since it was printed several subjects have been cleared. It will therefore be impossible to send any film on approval and we will fulfill the orders in the rotation we receive them. Subjects will be shown to our patrons in our projecting rooms if they desire to see them before ordering, and to those clients we know we will reimburse second class return tickets on the French railroads for a minimum sale of 2,000 metres.

Trusting you will not allow this last opportunity of acquiring new films, or at least those in perfect condition, for the price of 75 cents. per metre to pass and hoping to hear from you,

We remain, Yours etc.,
RALEIGH AND ROBERT."

Eastman's Stock and the Future.

In a momentary interview we had with Messrs. Smith and Mattison, two of the administrators of the Eastman Co. in Paris, we obtained an assurance that they had never thought of cutting off the supply of film stock to any of the manufacturers. They will, as in the past, sell to any of their present customers irrespective of the Congress, from which they have practically retired.

The New Terms of the Congress.

The new conditions resolve themselves into the following brief summary. The minimum selling price of films after May 1st will be 1.25 (4d. ft.) per metre with an additional charge of 10 cents per metre for tinting. These prices will apply no matter what condition the films may be in. For cash payments a discount of 2% will be allowed, and for agents buying films for export and giving a guarantee to that effect, a discount of 5% will be allowed. After a month's date from now, manufacturers will sign and date their films by a side printing, which will enable them to ultimately arrange for return. All new manufacturers, who are able to show proof of their existence prior to April 15th, will be entitled to apply for admission to the Congress before May 1st, on condition that they accept the terms of the Convention.

Popular Plays.

"All's well that ends well," "Much Ado about Nothing," and "The Mountain that gave birth to a Mouse," are among the popular plays at present in vogue in Paris.

An Awkward Slip.

A disaster has happened to one of our leading firms, who sent an operator in view of obtaining views of the forthcoming war in the East. Everything was ready, and manœuvres of troops and sham fights had already been taken, but only one thing was missing and that was "THE DECLARATION OF WAR." This not having taken place the firm is left with a loss, which is again a proof that there is many a slip twixt the cup and the lip.

Financial State of Kine Shares.

Pathé Freres	issued at 100 fcs.	830 francs
Gaumont	do.	150
Film d'Art	do.	165
Phono Cinema Lux	do.	78.00
Cinema Halls	do.	30.00
Cinema Theophile Pathé	do.	19.00
Plaques Jougla	do.	345.00
Plaques Lumiere	do.	420.00

Chatham Town Council.

At a meeting of the above, with reference to the kinematograph exhibition in High Street, the Surveyor reported he had inspected these premises, and that there are two double doors from the High Street into the room in which the exhibition is given, and a door therefrom at the rear leading into a small yard. It was resolved that having regard to the use to which the building is being put, the means of ingress and egress are not sufficient, and that the Town Clerk give notice to the occupier to provide ample, safe, and convenient means of ingress and egress.

Aldgate White City, Limited.

Among the registrations of last week was the Aldgate White City, Limited. The Company proposes to construct a miniature indoor White City on the lines of the Franco-British Exhibition and the American Amusement Parks, forming the finest amusement buildings of this description in England, capable of accommodating 4,000 to 5,000 people, and situated at premises in Aldgate, now in the possession of the Imperial Tobacco Company and others. There will be a kinematograph theatre, numerous side shows, and so forth. The Stock Exchange, stimulated no doubt by the large profits which are now being earned by kinematograph theatres, has interested itself largely.

Hemel-Hempstead Town Council.

The Municipal Estates Committee of the above at a recent meeting recommended that the following regulations with regard to kinematograph and other similar exhibitions in the Town Hall or Boxmoor Hall be adopted:—"(1) The lantern must be constructed of metal or lined with metal and asbestos. (2) A metal shutter, in addition to the revolving disc shutter, must be provided between the source of light and the film, and kept closed except when the film is in motion for the purpose of projection. (3) If the film does not wind upon a reel or spool immediately after passing through the machine, a metal receptacle with slot in the metal lid must be provided for receiving it. (4) If electric arc lamps are used, the installation must be in accordance with the usual rules, i.e., choking coils and switch must be securely fixed on incombustible bases, preferably on a brick wall, and double pole safety fuses must be fitted. (5) If oxy-hydrogen gas is used, storage must be in metal cylinders only. (6) The use of any ether or any other spirit saturator is not to be permitted under any circumstances. Position: The kinematograph machine must be enclosed in an iron-covered cabin and a bucket containing water and cotton waste must be provided inside the cabin to be used for quenching any firing of the films. General: Fire buckets must be kept filled and a damp blanket provided and placed close at hand."

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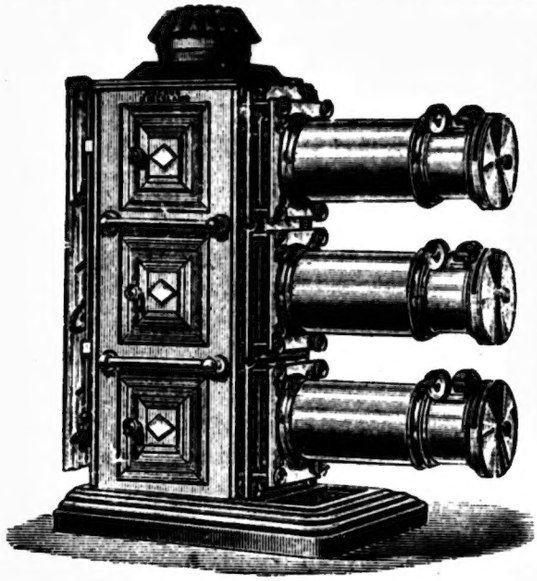

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